musical
COURIER

Koussevitzky Charts Music's Future Role

Conductors and The Brahms Orchestra

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DECEMBER 1, 1944
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Leon FLEISHER *Scores As Soloist!*

PLAYS BRAHMS D MINOR CONCERTO WITH NEW YORK PHILHARMONIC SYMPHONY

Pierre Monteux, Conducting

(Headline) New York Times, Nov. 6, 1944

Photo by J. Abresch, N. Y.

New York Times, Nov. 6, 1944

Scored heavily in the exacting work and at once established himself as one of the most remarkably gifted of the younger generation of American keyboard artists. Virtuosity such as Mr. Fleisher made known at this debut still remains a rarity. With no apparent effort, he overcame the difficulties of the Brahms masterpiece in a breath-taking manner. Few pianists have found it possible to play the weighty octave trills of the first movement of the concerto with similar clarity and cleanness, and this was but one of the minor details of an extraordinarily accurate and vivid performance. The interpretation as well as the digital treatment marked Mr. Fleisher as a greatly talented and highly accomplished artist.

Newsweek, Nov 20, 1944

Every critic in the house immediately recognized that here was no ordinary youthful debutant of average promise. He showed a broad command of the piano, based on sound, sensitive musicianship. His technique was remarkable; his interpretation, surprisingly mature.

New York Herald Tribune, Nov. 6, 1944

A quite remarkable unfolding of Brahms D minor Piano Concerto. Mr. Fleisher revealed an extraordinary command of the mechanics of the keyboard, accounting for the concerto's most arduous pages with consummate ease. . . . Revealed uncommon musical sensibility, a sensibility combined with a sound musicianship.

New York Sun, Nov. 6, 1944

It took very little more than the opening measures of his solo part in the Brahms D minor Concerto to indicate the unquestionable talent and assured future of the young pianist. He exhibited a poetic quality, a sincerity and a musical absorption.

New York World Telegram, Nov. 6, 1944

Headline . . . Boy Pianist Real Prodigy
Sporting a wide-spanning technic and interpretive style belying his years, young Fleisher put in a stirring account of the Brahms D minor concerto. Fresh elan hummed through the end movements like current, and in the Adagio there was poetry. Showed surprising poetic quality, besides sweep and line in the best virtuoso vein.

"He is undoubtedly the greatest pianistic find of the century"

—Pierre Monteux

Steinway Piano

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ALFRED H. MORTON, *President* MARKS LEVINE, *Director, Concert Division*

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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HOLLYWOOD BUREAU.
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EUROPEAN OFFICES: Closed for the duration of the war.

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address, and also include the Postal Unit Number; 2 weeks' notice is required.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK DECEMBER 1, 1944 No. 3101

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A LYRIC JUBILEE

Just a month ago, the Lyric Theatre in Baltimore celebrated its Golden Jubilee, after fifty years of musical presentations of the highest class. The auditorium still is Baltimore's only public music hall of its kind.

It was opened in 1894 with a concert by the Boston Symphony Orchestra, and Nellie Melba and Pol Plançon as soloists. The Bostonians, the famous operetta organization, was the second attraction at the Lyric. In 1908 Hammerstein played there with his Manhattan Opera, and soon afterward, the Metropolitan staged its Baltimore performances in the same house. Both before and after the operatic visits, a long procession of celebrated soloists and musical and other artistic organizations, including the Baltimore Orchestra, occupied the Lyric stage.

By the way, the original name of the theatre was Auditorium of Music, more familiarly known as "Music Hall." In 1909 the name was changed to its present one.

Frederick R. Huber, Baltimore's leading musical manager, is managing director of the Lyric Theater (now owned and run by The Lyric Company) and under his aegis the venerable institution has been keeping up the best traditions of its past.

To musical Baltimore, the city would be unthinkable without its Lyric Theatre and the outstanding performances always to be heard there, beside the holding of many civic events. Distinction has come to the edifice, too, because of its superior acoustical properties and its fine architectural proportions.

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THE FURTWAENGLER CASE

I have had occasion several times to discuss in these pages the relations between Wilhelm Furtwaengler and the Nazi regime in Germany. I quoted from newspapers, and published letters pro and con concerning the musico-political activities of the noted conductor.

It is with no animus that I examined into the case of Furtwaengler; I wished only to exercise fair play. These days it is a serious business to be pro-Nazi, and those who are should be ruthlessly exposed. By the same token, the falsely accused deserve to be exonerated.

I am glad to publish the attached letter from the granddaughter of Richard Wagner, who has first-hand information about Furtwaengler, and writes explicitly and with evident authority about his doings during recent years:

New York City
November 6, 1944

Dear Mr. Liebling:

I gather that Mr. Menuhin's report (published in your Variations) concerning Furtwaengler rather puzzled you—and that you feel "it would be worth while to know the truth about him."

Unfortunately the truth cannot be told until after the final defeat of Nazi-Germany. But I can give you a few details which might help you for the moment to clear your mind and that of your readers, at least to a small degree, about Furtwaengler.

Furtwaengler was kicked out of all his public offices or positions, whichever you might want to call them, in early 1935 by the Nazis. He was then Musical Director of both the Berlin Staatsoper and the Berlin Philharmonic Orchestra. Reason for his dismissal: he refused to dismiss the Jewish members of his orchestra—and he continued to perform (and made a public issue of the matter) what the Nazis termed "Jewish music."

His passport at that time was taken away by the authorities; and in late '35 the Gestapo arrested a man out of a Swiss-bound train near Stuttgart, mistakenly taking the man for Furtwaengler. It turned out to be a clergyman who looked exactly like him. They released him with red faces and lots of apologies, telling him frankly and naïvely: "Oh, we thought you were Furtwaengler!" For over one year following the Berlin incidents and his dismissal, Furtwaengler's name was not permitted to be as much as mentioned in any German paper by order of Goebbels. (I saw the order with my own eyes.)

Almost two years elapsed before the Nazis permitted him to resume his activities, but he never since has held any public position. He was offered many—among others the Vienna Philharmonic when the Nazis stole Austria, but Furtwaengler refused every offer. Whenever he felt like conducting, he personally hired the Berlin Philharmonic, paid the musicians, gave his concert—and retired again. He gave several guest-performances at the Staatsoper in '37, and he was one of the guest-conductors in Bayreuth in '36 and '37.

Furtwaengler's tragedy was and is the fact that inside Germany he is branded and despised as an anti-Nazi, while beyond Germany's borders he is being condemned as a Nazi.

If we have to sit in judgment over him at all, then let us either make allowances or condemn his character, which is weak. He never managed to make a decision in his life and go through with it.

But I have as yet to meet a great artist whose character is as wonderful as his artistry—except when his name is Toscanini. And I want to ask all those who are harshest in their denunciations of Furtwaengler's character—or lack of character—to name me any great musician of the past and present who defied tyranny or Fascism for ethical reasons—and who preferred exile to dishonor—and not because for various causes he was *forced* to go into exile. Again I cannot find any other name than Toscanini's. Going back a hundred years I come upon another fighter for justice and liberty in this world who for so many years was an exile: my grandfather, Richard Wagner. . . .

As soon as circumstances will permit it, I shall be very happy to recount the complete Furtwaengler drama, because I am one of the very few persons, and probably the only one on this side of the Atlantic, who knows the entire story.

I am, yours sincerely,
FRIEDELIND WAGNER.

This seems in a measure to leave the case where it was before, except that Furtwaengler is entitled to a partial bill of health because of his lack of deliberate intention to harm the persons proscribed by the Nazis. Of course, his weak character, mentioned by Miss Wagner, is no real excuse for his occasional subservience to the despicable gang governing his country. There were musical artists who did defy the Nazis and Fascists (they have been mentioned in the Musical Courier) and sometimes at the risk of liberty and even life.

L. L.

"MUSIC APPRECIATION HAS TAKEN GREAT STRIDES"—News Item.

"Goody! A season ticket to the opera!"
(Cartoon by Bo Brown)

Vol. CXXX, No. 8
Whole No. 3101

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50

Sixty-Fifth Year
December 1, 1944

VARIATIONS: By Leonard Liebling

Colleague Virgil Thomson published a letter in his weekly Sunday sermon (Herald-Tribune, Nov. 19) from a complainant who bemoans contemporary violin art as compared with that of the past. Thomson took up the cudgels for our present crop of fiddlers, and cited Isaac Stern, Joseph Fuchs and Roman Totenberg as shining examples. He says that "technically they are as competent as the preceding generation of virtuosos," and "musically they are superior."

They are superior musically because they not only play the classics and romantic works well, but also a whole library of music in new styles that have been created since Brahms wrote his Concerto.

There never has been a time when the world had a greater number of fully equipped violinists than now. In addition to the three mentioned by Thomson, there come to my mind (without looking into the encyclopedias, so Heaven help me if I omit any of the gifted crew) Valasek, Brown, Reyes, Renardy, Hero, Balokovic, Patricia Travers, Carroll Glenn, Kathleen Parlow, Erica Morini, Hartmann, Rosen, Lea Luboshutz, Grasse, Kaufman, Jacobsen, Gardner, Rabinof, Gordon, Ruth Posselt, Spalding, Temianka, Mischakoff, Zimbalist, Francescatti, Kortschak, Corigliano, Czerwonky, Piastro, Heifetz, Huberman, Elman, Kolitsch, Seidel, Busch, Roth, Persinger, Le Blanc, Kitain, Szigeti, Stassevitch, Kreisler, Milstein, Enesco, Macmillen, and Menuhin. That is quite a list.

• • •

I remember some of the past masters pretty well, starting with venerable Joachim, who headed the Berlin Royal High School of Music when I studied there. He may have been great in his time, but my clear recollection is that he had a singularly stiff bow arm and square-cut delivery, much like Franz Kneisel's in later years. Never have I encountered more impure intonation than Joachim's at a Berlin Philharmonie concert in a performance of Beethoven's Kreutzer Sonata with Eugen d'Albert. Karl Halir, pupil and assistant of Joachim, played like his master except that he had a warmer tone and kept in tune. However, he scratched frequently when he crossed the strings. Willy Burmester and Alexander Petschnikoff were the younger men of that Berlin period; the former had prodigious mechanism but an impersonal, highly objective style; the latter won his hearers principally with lush tone and impetuous temperament, as did also Franz Ondricek. Neither of the two was better than the best of present day performers. César Thomson ranked toweringly as a technician, but had an ice-cold tone. Sarasate played as elegantly as he dressed, with amazingly sure fingers, faultless taste, and sugary tone. The classic repertoire was not his forte, but the romantic found him an ideal interpreter.

Ysaye was to me tops of the violinists of my younger period. A burly figure, pot-bellied, with an untidy shock of hair, he nevertheless got angelic sounds out of his fiddle, and had the purest kind of musical instinct. Kreisler was long the nearest approach to Ysaye. Kubelik, slim little man whom the late James Huneker once suspected of being a woman masquerading in male clothes, could scamper over the strings with the agility of a gazelle, especially in Paganini and other showy virtuoso pieces, but his tone was tiny and soulless. Far from being a woman, he eloped with the wife of Count Czaky in Budapest, later married her, and the couple had two sets of twins.

• • •

Hugo Heermann and Bernard Listemann could play Bach, and the Beethoven and Brahms concertos with professorial dignity and breadth. Witek and Adamowski, former concertmasters of the Boston Symphony Orchestra, were excellent all around artists. In my Berlin days I heard Witek play all the standard concerti with the Berlin Philharmonic (he concertmastered that too) and there must have been about twenty of them. Felix Berber duplicated the feat in a Berlin series he gave.

Henri Marteau, who succeeded Joachim as director of the Berlin Royal High School, had all the best Franco-Belgian traditions and graces. He toured America early this century, and distinguished himself with lovely playing of Wieniawski, Vieuxtemps, Mendelssohn, Sarasate Spanish dances, Saint-Saëns, Bruch. He also came into the limelight less gloriously when he had his arm broken by an irate American husband whose wife admired more than Marteau's violin art. The experience kept him from the concert podium for a whole season.

One should give *place aux dames* too, with a bow to Maud Powell and Geraldine Morgan, the former the better of the two, with a style masculine in its authority and scope; Teresina Tua, beautiful woman and polished miniaturist; Leonora Jackson, dexterous technician and thorough musician; and Camilla Urso, Belgian virtuosa renowned in this country for many years, but before my time, which also came after August Wilhelmj, a giant of a man and artist, with whom my father toured this country.

One thing is sure—the previous century did not have players like Elman, Heifetz, Zimbalist, Seidel, Huberman, Menuhin, Ricci, who as boys gave marvelous performances of all the great concerti, Bach's Chaconne and other peaks of the violin literature. However, the eighteen-hundreds had tremendous teachers; to name only a few, Spohr, David, Vieuxtemps, Wieniawski, Marsick, Léonard, Joachim, Sevcik, Ysaye, Massart and the unforgettable Leopold Auer.

• • •

Incidentally, Virgil Thomson, commenting on the recent Boston Orchestra concert here, takes a whack at the group in this fashion: "Its form is perfect, but it does not communicate . . . It has passed the peak of useful executional skill, and elocutional hypertrophy has set in." On the other hand, Olin Downes, in The Times, opines that "For this writer it is incontestably the king of all the orchestras which are heard in this city, matching the beauty of its tone and the finish of its playing with its extreme sensitiveness of nuance and color." He adds that never before had the Bostonians done the Eroica Symphony "with such intrinsic greatness and flame." Simply proving that orchestras are all things to all critics.

• • •

Dear Variations:

I saw a very unusual example of sensitiveness at the recent performance of Traviata in the City Center. In the second act, Violetta wrote her farewell note to Alfredo on white paper. A few minutes after her scene with him and her exit, the servant brought in the note. Apparently the message was so sad that the paper had turned a violent indigo! Perhaps Violetta wrote "Is I Blue"? to her sweetheart.

Wonderingly,
Grena Bennett

• • •

B.F. communicates: "Is there a black market in new operas, or is someone hoarding them? If not, where are they?"

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A magazine corporation asks whether the Musical Courier is for sale. Yes, at 20 cents per single copy; $3. per year domestic subscription; $4. Canadian; $4.50 foreign.

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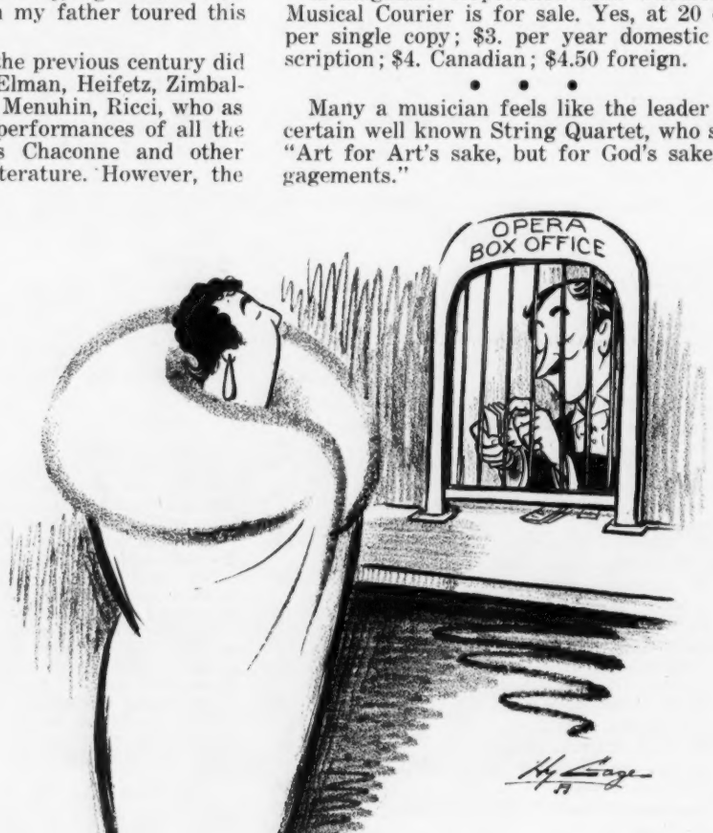
Many a musician feels like the leader of a certain well known String Quartet, who says: "Art for Art's sake, but for God's sake, engagements."



"Which do you think I'd like better — Pagliacci or the Ring?" (Cartoon by Hy Gage.)

MUSIC'S ROLE IN THE WORLD OF TOMORROW

SERGE KOUSSEVITZKY SEES ART AS SPOKESMAN FOR MAN'S EXPANDING IDEALS

An Interview by Dr. Henry W. Levinger

The question, "What will happen after the war?" is one which occupies the minds of all people. It is a matter of concern to the leaders in every field of activity. Not only economic questions but the deepest, most fundamental problems of living will take a new shape. Every line of human activity will have its share in deciding what will be the development of man and things after the present struggle.

Art has always been a very sensitive barometer for the actual events taking place around the world. It is certain that art will be affected, and will widely affect the general situation of our after-war existence.

Dr. Serge Koussevitzky, in his years of activity as a conductor, has had ample opportunity to observe the active and passive effects on and of art, and especially music. He has very definite ideas about the way in which the tonal art will be influenced by and influence the world to come. In an interview graciously granted, he developed his thoughts.

The social life, he maintains, influences the arts to a certain degree but music, as such, has an independent existence and evolution. War or no war, music goes on in its natural development and irritations imposed upon it by outside circumstances are not able to make it deviate from the natural course of its development. The musician, and especially the creative musician, is, by the grace of God, the very sensitive instrument showing—for the good and for the bad alike—the imminent trends of historical evolution. He is, so to speak, the seismograph registering the emotional vibrations of the world surrounding him. As Goethe once said, "The common man grows silent in his pains, but God gave the artist the ability to say what he suffers."

Music Pictures "World to Come"

"I think," Dr. Koussevitzky points out, "that even before the first world war German music already showed the decadent trend which eventually led into the tragic conflict which tore the world between 1914 to 1918. On the other hand, I feel very strongly that an artist like Shostakovich, in his Seventh and Eighth Symphonies, gives a very clear glimpse into the world to come. His Seventh is a tale of war. The brutal forces are in a deep and fundamental struggle and the despair resulting from it sounds from the pages of this score. In the Eighth, the same composer, again in the midst of this struggle, finds his way out of despair and writes those quiet, idyllic last pages, which sound like sun rays breaking through the clouds, shedding peace upon the distorted, struggling world. Here the artist becomes a prophet and I am sure that fate has made him a mouth-piece for the message of tomorrow."

Music after this war, in Dr. Koussevitzky's opinion, will play a most important part in the reconstruction of human life. Through the medium of radio and recordings, it will have an opportunity, formerly not imagined, to influence life and people. Out of the despair of a destroyed world, mankind will try to escape to the world of higher aspirations and dreams, which can be given to him by music.

"It will be of great importance," Dr. Koussevitzky continued, "how we shall succeed in bringing music to the people, how we shall make them not only receptive but also co-creative in the process of producing new works. Through all history, society has been an important factor in giving the music of its time characteristic features. Bach wrote primarily for his church congregation. Since the church is remote to the events of the outside world, his music has the eternal quality which is characteristic of it. Beethoven is a child of the French Revolution and, as such, appeals to the world as an audience in his Ninth Symphony. In these cases, the artist, although not the immediate instrument of his time, becomes the standard-bearer of its message, as we see it again in the case of Shostakovich.

Concert Life Needs Revision

"I am convinced that the period after this war will again restore music to the pulpit, from which the composer will preach the timely message. We must give him the opportunity to be heard. It, therefore, will be imperative that the concert life of this nation be enlarged. My hope is that state and city will take up the support of orchestras and that conductors will make it their noble duty to program and even commission works of contemporary composers.

"In my own experience, I have noticed that one can educate an audience to like contemporary music. In Boston, if I do not play a contemporary work, I am asked the reason for omitting this feature from my program. I have tried to keep up the interest of our audience by putting these contemporary works on programs which also contain the great works of the classical literature, and the audience has approved of this procedure. This should be done everywhere; I am certain that by doing so we can expand the opportunities for the contemporary composer and by playing his works create an opportunity for the message of our time to be heard.

Role of the Radio

"Our opportunity is even greater by using the unlimited means of radio and recordings. The audience in the concert hall will be enlarged indefinitely through the innumerable radio listeners. But I still think that the concert in the hall is the primary concern, for it is there that the immediate contact between work, interpreter and audience takes place. This direct cooperation of interpreter and audience can not be fully replaced by the indirect experience which radio allows, just as even the most splendidly painted picture of the sea can not convey to you the uplifting experience one has when looking over the rolling waves from the beaches. For the immediate contact from man to man never can be replaced even by the most perfect mechanical device.

"By playing the works of our contemporary composers, we shall not only stimulate the interest of the audience in his work but also the discussion of it. Nothing is more apt to clarify a situation than discussion of its problems. I remember a time when, in 1912 at a Brahms festival in Wiesbaden, the battle still went on in the audience as to whether or not Brahms was a great composer. But time has proved him right, and the quarrels of those days can scarcely be understood from today's point of view.

"The same will happen again, I hope. The work of our composers should be discussed. Since these works will carry the message of our time, this will ultimately be the subject of discussion and will be clarified. Thus, music will contribute to the building of the new world."

NATIONAL SYMPHONY ACCLAIMED AT OPENING

WASHINGTON, D. C.—The National Symphony season opened in Constitution Hall, Nov. 8, with the first concert of the all-subscription series. The orchestra seemed in fine shape, and Conductor Kindler received an ovation. Norman Cordon, Metropolitan bass, was soloist. Dr. Kindler presented his arrangement of a Concerto by dall'Abaco, and gave for the first time locally Irwin Fischer's Lament, and Villa-Lobos' Little Train of Caipira from Brasileiras No. 2, which had to be repeated. Mr. Cordon offered two Mozart arias with the orchestra, and, with Gordon Manley at the piano, Mephistopheles' Serenade from Gounod's Faust and songs by Strauss and Secchi, plus two Spirituals as encores. The second half was devoted to Scriabin's Symphony No. 3. Among the new members of the orchestra is concertmaster Werner Gebauer, recently given an honorable discharge from the Army.

Ballet Theatre Scores

The following week the Ballet Theatre collaborated with the National Symphony in three sell-out performances. Hit of the repertoire presented here was undoubtedly the Leonard Bernstein-Jerome Robbins Fancy Free, given twice. Agnes de Mille's Tally-Ho, with Gluck-Nordoff music, was also well received. Other offerings included Princess Aurora, Peter and the Wolf, Swan Lake, Graduation Ball, Waltz Academy (with a score by Vittorio Rieti), the Grand Pas de Deux from The Nutcracker, and Fokine's Bluebeard.

Lawrence Tibbett opened Mrs. Dorothy Hodgkin Dorsey's recital season at Constitution Hall, singing a program ranging from Hume's Tobacco, written in 1605, to songs of contemporary composers, with Four Serious Songs by Brahms as the major offering. Edward Harris accompanied and played a group of Debussy solos. The next concert on this series presented Artur Rubinstein, pianistic Titan, and on Nov. 19 Fritz Kreisler was welcomed for his only local appearance this season. L. M.

Paris Operas Reopen

Following an interim just after the liberation, the Paris Opéra opened its season on Oct. 23 with a performance of Faust. Also presented during the initial week were Le Roi D'Ys, Damnation de Faust, Thais and a ballet. The Opéra-Comique reopened on Oct. 26 with Carmen.

The Alfred Wallenstein photograph on the Front Cover is by John Engstead, Beverly Hills.

CONDUCTORS AND THE BRAHMS ORCHESTRA

By Dr. Max Graf

When I first entered Vienna's music life as a young musician, about the year 1890, Brahms was still alive. We could meet him every day when he went to stroll on the Ringstrasse or stood before the Schubert Monument in the Municipal Park. In the evening he sat in the directors' box at the large Musikvereinsaal or in one of the excellent bourgeois inns of Vienna, where upon the white-covered table stood fresh Pilsner beer.

Occasionally he appeared on the podium of the Vienna concert halls to accompany his Lieder—either when the tenor Gustav Walter, who adorned the Brahms songs with a few vaporous falsetto tones, sang his works, or the genial Liedersinger, Alice Barbi, made gripping tragedies out of them. Brahms himself also took his place at the piano for some of the first performances of his chamber music works.

He was the great authority in Vienna's music life, with which he had been associated for 35 years. In a letter to his friend, the powerful critic Eduard Hanslick, he had described himself as a "good Austrian," although during his whole life he spoke the sharp, clipped dialect of his North German homeland. In any case he loved the Viennese gaiety, soulfulness and pleasure in life—heavy, taciturn and stern though he was, a Northern Protestant in the brilliant Catholic South.

Hisses Greet Fourth Symphony

Of the Brahms symphonies, one could not at that time say that they had made their way completely in musical circles. They appeared only seldom on concert programs, and when the Fourth Symphony was played for the first time it was hissed by the Viennese public, although Brahms was already a famous man.

I myself remember with shame, that with other students, in the standing place in the parterre at the Vienna Philharmonic concerts, I hissed maliciously after the fourth movement of the Third Symphony, when I heard the music for the first time!

Brahms' orchestral music then seemed to a large part of the public rather "gray." A thick fog seemed to us to lie over his tones. The tone-color seemed dry and sere.

The time in which we were living, on the other hand, was full of color. In the music of Wagner, Liszt and Berlioz, light fairly streamed. In their scores, unfamiliar colors flashed, whether in broad tonal flashes, or in dots and points, as so many will-o'-the-wisps, full chords radiated light as the sun does over an Alpine summit, and divided colors and lights glinted, as do fireflies in a warm July night.

And this brilliance was present not alone in music. In Vienna the painter Hans Markart let streams of color run over his canvases. In many of the new palaces on the Ringstrasse the wall paintings fairly glowed. Vienna was a city of strong temperament, filled with Italian operatic melodies. When Brahms came to Vienna, Venice still belonged to Austria, and Italy stood closer to us than Germany.

Early Reactions of the Public

Brahms' music certainly turned aside from the "then modern" coloring. His orchestral works seemed to have the dark hues of his North German heaths. The fog of the North Sea, and sometimes its storms, were in them. The Romanticism of the Brahms orchestra had more affinity with the tone-color of the North German organists of the 17th and 18th centuries, such as Buxtehude, than with the Viennese soil, the music of Haydn or Schubert.

Even Hans von Bülow, before he became a worshipper of Brahms, found that composer's orchestral color "cold" and "dry". The Fourth Symphony remained quite strange, on first hearing, even to such a Brahms idolater as Elisabeth von Herzogenberg. Bülow and Frau von Herzogenberg, moreover, were North Germans and thus in origin close to Brahms. How could the Southerners, over whom the Italian sun shone—how could gay Vienna, which delighted in life, in "wine, women and song"—easily become accustomed to the sombre orchestral tones of a Brahms?

Richter's Powerful Baton

Hans Richter, the Wagnerian conductor, directed the symphonies of Brahms at the Philharmonic Concerts in Vienna. I heard all the Brahms orchestral works for the first time under his baton. I still see before me the broad-shouldered man with his spreading Wotan's beard and the great blue eyes—like those of an old god, who seemed part of the rostrum, a huge, old oak growing in the woods. With sweeping, mighty movements, Richter gave to each work a grand line. Details took their place beneath this sway, and the larger works of Wagner, Beethoven's symphonies or the St. Matthew Passion of Bach became unified and complete.

Dr. Max Graf, the writer of this article, was for many years a leading music critic of Vienna and is now resident in the United States. He is the father of Dr. Herbert Graf, stage director of the Metropolitan Opera.

NIKISCH ON THE PODIUM,
from a contemporary drawing.

THE LATE FELIX WEINGARTNER
conducting in Budapest before World War II.

There was something imposing in this style of conducting. When Claude Debussy heard a performance in London of Siegfried under the aging Richter, he wrote: "Richter conducts as the dear God himself would—if He had learned conducting from Richter!"

One cannot say that this broad and powerful style of Richter was adequate to music of Brahms. It was the right manner for all music which flowed in a broad, untrammeled stream, as a river to the sea. It was an epic style—quiet, powerful, consistent—one for large, and even for the greatest, architecture.

Thus when Richter conducted, only the Brahmsian forms emerged, without their individual content, which demanded not breadth but intensity. Without this, the Brahmsian color, with its Rembrandtesque mixtures and shadings—indeed, everything moving in these symphonies, their tragic depth and profound suffering, knowledge of guilt and sorrow, stern power of will, and especially their reserves and repressions—disappeared behind a great facade of vast, brilliant Form.

This welled to a glorious climax such as one finds in the finale of Wagner's Siegfried or of Beethoven's Fifth Symphony, but not properly in Brahms, over whose joyfulness a tragic shadow always seems to lie. How different does a shining C major chord at the close of Wagner's Meistersinger or Beethoven's Fifth Symphony sound from one in this composer's music!

Memories of Weingartner

A great impression was made on the Viennese public when, in 1890, the young Felix Weingartner came to Vienna and conducted a performance of the Brahms Second Symphony with the Kaim Orchestra of Munich. Weingartner was not powerful, broad, pathetic as was Richter, but rather elegant. His appearance on the podium was winning, the wave of his hand the most airy one could find in a conductor. Something light and sunny was in this slender figure, too, in his smile and his movements.

Weingartner played the scherzo of the Second Symphony with such grace and precision that it had to be repeated. People were astounded that Brahms could also be dainty. But the composer had the grace of a reserved, timid nature, and it was exactly this that Weingartner had shown clearly.

Later, this conductor won great successes with the master's works. A man of effective manner, more virtuosic and brilliant than deep, he discoursed the reserved and serious music in an often glittering manner, and turned the stormy First and the tragic Fourth into vehicles for effect.

The Nikisch Furore

New facets of the Brahms symphonies were revealed by Arthur Nikisch. When this elegant man of the salons raised a white baton in his beautiful, small hand the public was enchanted—and rightly so. No conductor of that day had such a feeling for song and for the romantic colorings which one could draw from an orchestra.

As Nikisch, with a lulling wave of his baton—which reminded one of the caressing movements of a hypnotist's hands—indicated to the violins the theme of the Fourth Symphony, the orchestral strings began to sing warmly and tenderly. The innate romantic lyricism expanded softly; the gloomy tone color became warm and full.

Nikisch was born in Hungary, and from the silhouette of his face one could recognize that he was a man from the Slovakian part of this country. Thus he combined Hungarian fire with Slavonic tenderness, and Hungarian gypsy music often sounded full and spirited as did the orchestra under the conductor. He discovered in Brahms' music color, warmth, fullness and romantic lyricism.

Toscanini once said to me, when asked whom he considered the greatest of earlier conductors: "Nikisch." Certainly Toscanini's Brahms interpretations might be thought to stem from Nikisch; only they are sterner, more exciting and contain greater tragic depth than did those of his mentor, glowing with songfulness and tone-color. Nikisch remained in his music-making a man of the world, as was denoted by his elegant appearance—a dark lock of hair on the forehead, and pointed, cultivated goatee, the refined profile and manicured directorial hand—which caused beautiful women in Berlin, Paris, St. Petersburg and Boston to flutter with enthusiasm.

Koussevitzky too has doubtless been influenced by the joy of Nikisch in broad, full-toned songfulness, as is evidenced when he lets the orchestra sing from the depths in Brahms.

New Colors Discovered by Moderns

The discovery of Brahmsian orchestral coloring went further, when with Strauss, Mahler and Debussy a new period of Impressionism, the breaking up of color and light, arose. The many twilight hues in Brahms, the numerous shadowings of gray and dark brown, the manifold half-hidden effects in this composer, the restraints of impression—all that at first remained in the Brahms orchestra unsuccessful and strange—now seemed like the modern expression of a strong, but often timidly repressed and self-contained personality, a sensitive, fine soul, which wished to conceal its tender spots, since they were soft and vulnerable.

How richly and carefully did Gustav Mahler shade those autumnal colors! How correctly did the youthful Richard Strauss regard the composer of the Fourth Symphony as a modern, a con-

(*Please turn to next page*)

Perennial Faust Opens Metropolitan's 60th Year

Pinza, Singher, Albanese, Jobin in Chief Roles
Martha Lipton Makes Debut as Siebel

The always picturesque and glamorous annual premiere at the Metropolitan Opera was repeated again on Nov. 27, with a packed audience appraising, the fashions and personalities in the the auditorium and applauding the artists on the stage.

Faust was the inaugural opera, the same work that had opened the house sixty years before, in 1883.

Despite curiosity and absorption of most of the audience in the extraneous doings before the curtain rose (arrival of the elite, and frantic activities of society reporters and photographers) and in the lobbies and buffet between the acts, the performance of Faust held its own by virtue of an excellent ensemble, brilliant solo singing, and tasteful and animated conducting by Wilfred Pelletier. Listeners continued to feel that the Metropolitan still matches its musical achievements with its social prestige. It is a unique institution, seemingly destined to hold its preeminence in both departments, no matter how "democratized" it might become in theory.

Owing to the fact that the Musical Courier is waiting to go to press while these lines are being written, no lengthy description of the premiere performance is possible at the moment. Nor is it really necessary, for with one exception all the singers are familiar to the public, and those in the chief roles of Faust had done them here previously.

A New Siebel

The newcomer was Martha Lipton, youthful mezzo, the Siebel of the evening. The present reviewer does not believe in making final estimates of ability on the basis of a single hearing, but he can say that the debutante exhibited a pleasant voice and attractive appearance. She received encouraging audience approval after delivery of the Flower Song.

Raoul Jobin was the Faust, whose music he handled with Gallic grace and sureness. Licia Albanese, adept in her every role, did much sweet vocalizing, but also had sufficient power in the ensembles and made Marguerite a becomingly appealing figure. Ezio Pinza's Mephistopheles is one of the outstanding operatic portrayals at the Metropolitan, forceful, satanically ironical, and sung with wealth of tone and nuance. Martial Singher did all that is adequately required as Valentin, but his voice is better suited to other roles. Thelma Votipka was assured in her projection of Martha. John Baker made the brief role of Wagner a telling part of the evening.

Again let it be said that the Pelletier conducting formed the solid background of a performance that never dragged, and that he and his players embellished the beloved Gounod melodies with a framework of finely adjudged orchestral tone. As usual, the chorus vocalized smoothly and authoritatively. The picturesque ballet feature won much applause. L. L.

City Center Opera Forces Stage English Gypsy Baron

Johann Strauss' Gypsy Baron was revived in a new English version by the City Center Opera on Nov. 14, and a large audience received the tuneful old operetta with unstinted enthusiasm. Its appealing waltzes, polkas, marches, and lyrical numbers have more than a tinge of Hungarian character and include several czardas movements. The music was mostly sung with style and spirit, accompanied atmospherically by the orchestra, led by the understanding Laszlo Halasz.

George Mead made the English version used for the libretto, but fared better with his lyrics than with the dialogue, which is stilted and heavy-handed in humor. However, the rather mouldy plot does not lend itself readily to modernized treatment.

The hit of the night was made by Polyna Stoska, as Saffi, who has a lovely voice and sings with feeling and charm. At one point she stopped the show because of the many rounds of applause. The tenor hero, William Horne, in the role of Barinkay, was somewhat inflexible tonally and in action, and did not register as successfully as he does in grand opera. Alice Howland, as the old Gypsy, Czipra, furnished an intelligent impersonation and smooth vocalism. Marguerite Piazza was an arch and pretty Arsena. Stanley Carlson and Paul Dennis were hardworking comedians with difficult material. Carlton Gauld was thoroughly at home in the part of the Count.

A ballet, in exceptionally attractive costumes, did not quite reach professional quality. The stage direction, decidedly static, was under William Wymetal. The scenery, much too 20th century, failed fully to suggest the period of the work. An excellent chorus was one of the highlights of the evening. The operetta was held over for an extra week, starting Nov. 28, after the close of the regular City Opera season on Nov. 26.

Boheme and Double Bill

Following the opening night revival of Manon Lescaut, reviewed in the last issue, the second night, Nov. 10, brought another Puccini opera, La Boheme, with Irma Gonzales and Mario Berini as the leading pair, and Marguerita Piazza and John De Surra as the other romantic couple. Carlton Gauld was the Colline. Halasz conducted.

Again the performance exhibited every sign of careful preparation and intelligent projection. Miss Gonzales has youth and good looks to make Mimi visually attractive, and her voice is admirably suited to the music, which she sang with fluency and charm. Berini, a spirited Rodolfo vocally and histrionically, loosed high tones of exceptional volume and warmth. Miss Piazza was a winsome Musetta and registered strongly with the popular Waltz. De Surra's Colline had songful sonority and credible characterization. The scenery, despite a rather unpractical second-act set, which limits the stage space, showed Parisian atmosphere and picturesqueness. Halasz kept his orchestra to discreet dynamics and never allowed the music to drag.

The famous double bill, Cavalleria Rusticana and Pagliacci, was the Nov. 11 attraction, together with a conductor not previously heard with this company. He proved to be unusually competent, with firm beat and full command of the lyric and dramatic imports of the music. Morel had gained most of his experience through his leadership at the Paris Opéra Comique.

In Cavalleria, Mobley Lushanya gave a warm-blooded portrayal of Santuzza, intelligently sung. Eric Rowton was a passable Turiddu. Francis Row did Alfio, Alice Howland was Lola, and Carroll Taussig sang Lucia.

In Pagliacci, Natalie Bodanya, formerly of the Metropolitan, made the most of the role of Nedda. She had vocal assurance and charm. Norbert Ardelli, known from his connection with the San Carlo Opera, managed the Canio assumption with pleasant quality of tone, sufficient power and good semblance of passion. Jess Walters provided a well-sung and grimly acted Tonio. Praiseful words should go to the chorus, for euphony and accuracy.

Kirsten in Traviata

A first-class production was given Verdi's La Traviata by the City Center Opera at the City Center on Nov. 12. The familiar opera attracted a large audience. Dorothy Kirsten, the heroine, scored a richly deserved success for vocal address and an acting talent which invested the time-worn drama with appeal. She was especially effective in the coloratura passages, where her ample, unforced tone found brilliant setting. Mario Berini, the Alfred, sang with beauty and feeling, and George Czaplicki was a finely artistic Germont *père*. Jean Morel was the skilful and musicianly conductor. B. L.

Cassard as Tosca

The Civic Center Opera introduced in the name role of Tosca, Nov. 15, Frances Cassard, a handsome, six-foot soprano who physically dwarfed the rest of the dramatic personae. Miss Cassard appears to have a voice of some beauty. Unfortunately she seemed to be in such a state of vocal fatigue that it was impossible to form a fair opinion of her complete potentialities. She gave a well-schooled, warm rendition of the second act aria and showed considerable histrionic ability. Mario Berini as Cavaradossi and George Czaplicki as Scarpia were well-matched vocally and in turn dominated the performance. Minor roles were well sung and acceptably acted, although the groupings on the stage seemed at moments a little askew. The chorus tone was sweet in quality but exceedingly weak in dynamics. M. C.

Conductors and Brahms

(*Continued from Page 6*)

temporary who in this work sings threnodically of death and dissolution! A modern Brahms: this was the elegiac and tragic musician who hid behind a bourgeois exterior. Wilhelm Furtwaengler made of the Brahms orchestra a painting of a hundred colors and shadows, a true instrument of tragic Impressionism.

Each Conductor Paints Own Picture

Thus each of the great conductors of our time has enriched the picture of Brahms. What his own contemporaries saw as gray then began to gleam with many new colors; what seemed to them "heavy" began to sing. The symphonies, which in Brahms' own lifetime were seldom played, now sound in every concert hall and from every radio antenna.

Since Weingartner and Nikisch discovered that one could reap tumultuous ovations with Brahms, every conductor packs in his trunk—along with his tail coat and baton—a few original nuances for performances of this master.

Without Brahms the concert life of today could hardly be conceived. And the many versions heard in these performances, the changing lights, the countless revelations that have been discovered in the works of this composer since 1876, when the first of his symphonies was performed in Meiningen, until today—the messages which Toscanini, Koussevitzky, Stokowski, Bruno Walter, Rodzinski, Mitropoulos and others have sounded in their exceptional Brahms readings—all these things show the truth of the words which Emerson proclaimed: "A great man is many great men in one."

Thus, there are many orchestras in the ensemble of Brahms, and all of them are "Brahms orchestras."

Kelley, Flesch and Gorno Among Notables Who Pass

Edgar Stillman Kelley, dean of American composers, died on Nov. 12 at the Great Northern Hotel, New York, after a long illness. His age was 87.

Mr. Kelley was born in Sparta, Wis., and studied under F. W. Merriam, Clarence Eddy and N. Ledochowski; in Europe, with Seifriz, Kruger, Speidel and Finck. After his return to America, he was music critic for the San Francisco Examiner from 1893 to 1896. Later he was acting professor and conductor of the orchestral concerts at the Yale University School of Music; teacher of piano and composition in Berlin; teacher of composition at the Cincinnati Conservatory of Music. Mr. Kelley held a life composition fellowship presented to him in 1910 by Western College, Oxford, Ohio.

Among his best known works was incidental music to the play Ben Hur for orchestra, chorus and soloists, which received more than 5,000 performances in English-speaking countries; the symphonies, Gulliver—His Voyage to Lilliput and the New England symphony; Alice in Wonderland, a pantomime suite for orchestra; Wedding Ode for orchestra, chorus and tenor solo; choral settings of Whitman's My Captain and Poe's The Sleeper; and songs, among them Eldorado and Israfel. He was the author of Chopin the Composer and The History of Musical Instruments.

His widow, Mrs. Jessie Stillman-Kelley, past president of the National Federation of Music Clubs, survives him.

CARL FLESCH, 71, noted violinist and teacher, died in Lausanne, Switzerland on Nov. 15. He was born in Moson, Hungary, studied with Gruen at the Vienna Conservatory, with Souzay and Marsick in Paris, made his debut in Vienna, 1895, and in 1897 was appointed professor at the Bucharest Conservatory and Court Musician to the Queen of Roumania. From 1903 he taught at the Amsterdam Conservatory, and after 1908 in Berlin. Flesch toured Europe as virtuoso and visited America in 1913-4. From 1924 to 1928 he was head of the violin department at the Curtis Institute in Philadelphia, played first violin in the Curtis Quartet and appeared in recitals. He returned to Berlin in 1928 and taught at the Academy of Music there but left the country at the advent of the Nazi regime. He was the author of a standard work, The Art of the Violin, edited Kreutzer's Etudes, violin works of Beethoven and Mendelssohn, 20 Etudes of Paganini, and with Schnabel the violin sonatas of Mozart.

ALBINO GORNO, 85, pianist and teacher, who served as dean of the faculty at the Cincinnati College of Music for a number of years, died in that city on Oct. 29. Dr. Gorno was born in Casalmorano, Italy, March 10, 1859, was graduated from the Milan Conservatory with honors, came to America in 1881 as accompanist for Patti, and had been master teacher of piano at the Cincinnati College of Music since 1882. He wrote an important treatise on the study of pianoforte pedals, and composed an operetta, cantatas, piano pieces, songs and other works.

GEORGE F. HOUSTON, 47, baritone, died in Hollywood on Nov. 12, on the eve of an extensive operatic tour sponsored by the Theatre Guild of New York. Mr. Houston was the son of a New Jersey clergyman. He made his opera debut in 1927 as a member of the Rochester American Opera Company.

NELLE RICHMOND EBERHART, writer of lyrics, died in Kansas City, Mo., on Nov. 15. She had written the librettos for Charles Wakefield Cadman's operas, Shanewis, The Robin Woman, and The Garden of Mystery, and words for many songs.

TRAINING YOUNG ORCHESTRAL PLAYERS

Novel Broadcast Series Provides Readings of New American Scores

By Mary L. Stoltzfus

Scene: A large rehearsal hall, wired for radio sending. Time: 5:00 of a Friday afternoon.

The National Orchestral Association, with Leon Barzin on the podium, is broadcasting another of its informal manuscript-readings of the score of a young American composer. These are genuine, "unrehearsed rehearsals," the red neon letters which signal "On the Air" flashing on after the practise period has been in progress 15 or 20 minutes.

The fact that the broadcast has begun makes no change of atmosphere. Mr. Barzin takes sections or individuals in the orchestra over parts of the score, stops them and has them repeat, consults with the composer who, at his own microphone, sits by the podium to make suggestions or explanations. After practise and coordination of parts, all, or most, of the composition is played through without interruption.

These weekly hours over WNYC are a recently added feature of the program of the National Orchestral Association, a group dedicated to the interests of young musicians with a record of successfully training young players for symphonic positions since 1930. Practically every symphony orchestra in the country has drawn talent from this source. These broadcasts offer composers the opportunity of hearing their works rehearsed. The one attended by a writer from the Musical Courier was that of Nov. 10, and the score under study was Irwin Heilner's Swing Symphony, written in the jazz idiom. Mr. Barzin explained that, in addition to the merits of the work, he had chosen it because he believes that today's symphonic players should learn the technic and spirit of all types of tonal expression, not excepting swing.

Public Concerts Feature Soloists

The regular concert series of the training orchestra continues this season in Carnegie Hall, the audiences made up, not of ticket buyers, but of contributing members of the association. Soloists of the highest rank appear with the orchestra. During the last twelve months, due in part to the inroads made by the draft into symphonic ranks, the orchestra has "lost" eighty members to professional positions after a year or less under Mr. Barzin's baton.

The war has also brought increased opportunity for girl players, and Mr. Barzin's group is now 50% women. They have made good, too, in a field still somewhat new to their sex. Feminine players placed include: first horn, the Buffalo Symphony, and another horn player with the Ballet Russe; first-desk cellist, Rochester Philharmonic; a tympani player with the summer forces of the National Symphony and the winter staff of the Oklahoma Symphony; a bassoonist with the Oklahoma Symphony; an oboe player with the New Orleans Philharmonic; a clarinettist with the New York City Center Orchestra.

LEON BARZIN
and a section of the National Orchestral Association play a trial reading of a manuscript work in the orchestra's weekly broadcast over WNYC, 5 p.m. EWT on Fridays. The broadcast gives scores an informal public hearing, at the same time enabling composers to listen to an actual performance, which might suggest changes and improvement.

Survey Shows Progressive Trend in School Ensembles

In a day when the accent is on youth and students are encouraged to face the world equipped with some special training, the orchestras of music schools all over the country are making a valuable contribution. These orchestras have a real part in the music field, and also in the broader social picture, since they prepare musically inclined young people to make a good, and in a few cases an exceptionally prosperous, living in their chosen work. Outstanding talents are trained for conductors and "first" positions. Others will become members of the ensemble.

Salaries they may look forward to vary with orchestras of different resources and cost of living in various parts of the country, but a rough average would be, say, $65 a week during the symphonic season. In addition, the student is encouraged to establish himself in the community, where he may teach, play in chamber groups, and come in for local radio engagements.

Besides the school orchestras, some of the major symphonies maintain training groups, such as the Civic Orchestra in Chicago which is sponsored by the Chicago Symphony and which has placed over 100 players in leading orchestras. Hans Lange conducts.

Training and school organizations also offer means for performance of new works. Because the public in general is still unreceptive to contemporary composers, the professional orchestras, with an eye necessarily to the box office, cannot present innovations too often, but many of the schools, for instance the Eastman School under Dr. Howard Hanson, have an impressive record of introducing new scores.

Out-of-town tours and concerts for the armed forces extend the activities of many school orchestras, and some join with opera departments in productions which give valuable preparation.

New York Ensembles' Work

In New York, the Juilliard School of Music currently schedules its orchestra in six concerts under the direction of six conductors, all of whom studied under the late Albert Stoessel: Frederick Dvonch, conductor for WOR; Dean Dixon, who has been guest conductor of the NBC orchestra and at the Lewisohn Stadium; H. Arthur Brown, conductor of the El Paso (Tex.) Symphony; Arthur Plettner, conductor of the Chattanooga Symphony; Igor Buketoff, conductor of choral work at Juilliard and Barnard College; Richard Bales, conductor of the National Gallery Sinfonietta, Washington, D. C. The Juilliard Orchestra has played several times at West Point. Graduates are now playing or have played in the New York Philharmonic, the National Symphony of Washington, D. C., the symphonies of Philadelphia, Pittsburgh, Detroit, Minneapolis, Los Angeles, El Paso, Toronto, of the National Broadcasting Company and Columbia Broadcasting System and of the Metropolitan Opera.

The Mannes Music School, New York, presents the senior orchestra in regular programs; in concertos with Mannes students as soloists; in operas, such as Figaro and The Abduction from the Seraglio; and in original compositions by their fellow students. Former members play, or have played in the Kansas City, Minneapolis, San Francisco, Cincinnati and other orchestras, and with the Columbia (S. C.) Festival orchestra. A concerto program and a performance of Don Giovanni are now in preparation.

Activity at Curtis

The Curtis Institute of Music in Philadelphia has had as regular conductors of its student orchestra Leopold Stokowski, Artur Rodzinski, Emil Mlynarski, Fritz Reiner. The present conductor is Marcel Tabuteau, first oboist of the Philadelphia Orchestra, who holds weekly string and woodwind ensemble classes and directs the present small orchestra made up from these groups in Sunday broadcasts. There are 38 graduates and former students of the institute among the members of the Philadelphia Orchestra. Other major orchestras with Curtis Institute students in their personnel are those of Baltimore, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Minneapolis, New York (Philharmonic-Symphony), Washington (National Symphony), Pittsburgh, San Francisco, St. Louis, Rochester, Toronto, and NBC. Saul Caston, assistant conductor of the Philadelphia Orchestra, and Leonard Bernstein, assistant conductor of the New York Philharmonic last season, are Curtis graduates.

Eastman and Peabody Schedules

The largest department of the Eastman School of Music in Rochester is its orchestral department, with 211 students. There are three orchestras, a senior symphony of 110, a junior symphony of 90, a little symphony, and a symphony band of over 100. All have been heard over the major networks besides extensive local schedules. Alumni play in the symphonies of Boston, Philadelphia, Cincinnati, Cleveland, St. Louis, Minneapolis, Kansas City, Buffalo, Oklahoma City, Los Angeles, Rochester, Washington, D. C., CBS and NBC.

Ilya Schkolnik conducts the orchestra of the Peabody Conservatory of Music, Baltimore, which gives at least two performances with soloists each season and accompanies one or more of the conservatory's opera and choral performances, besides giving concerts at schools and for the service men at Fort George G. Meade. Orchestras which have Peabody graduates in their personnel include the Philadelphia, the New York Philharmonic, and those of Boston, Baltimore, Cleveland, San Francisco, Indianapolis, Minneapolis, NBC and other radio groups.

What Middle West is Doing

The orchestra of the College of Music of Cincinnati gives five concerts a year under the direction of Walter Heermann, first cellist and assistant conductor of the Cincinnati Symphony. Major orchestras employing former students of this college include the Cincinnati, Cleveland, Dayton, Indianapolis and New Orleans symphonies. The Cincinnati Conservatory also has an active student orchestra.

The Cleveland Institute of Music's symphony was founded in 1922 by Ernest Bloch, subsequent conductors being Andre de Ribaupierre, Maurice Hewitt, Herbert Elwell, and, now, Beryl Rubinstein. The orchestra gives three to five concerts annually and participates in the institute's opera performances. Former students are, or have been, members of the Cleveland, Cincinnati, Kansas City, Pittsburgh and Houston orchestras.

Illinois Wesleyan University's School of Music, Bloomington, has symphony, chamber and string orchestras. They give numerous school concerts, and, within the past two years, have participated in major choral performances, and, until transportation difficulties intervened, toured to nearby cities. The university is collaborating with the Bloomington Normal Philharmonic Society in the formation of a civic orchestra, to be called The Symphony of the Lincoln Land. Dr. Robert Hargreaves of the university faculty is director. Graduates of this school play in the Rochester Philharmonic, Houston Symphony, Kryl's Symphony and the Navy Band Symphony of Washington, and other leading groups.

The Minneapolis College of Music Orchestral Society, under William Muelbe, gave their first concert of the season on Nov. 14. Their membership far exceeds that of previous years. Several former members of this orchestra are now with the Minneapolis Symphony.

Southern School Program

The orchestra at Ward-Belmont Conservatory, Nashville, Tenn., is under the direction of Kenneth Rose, head of the violin department, and is made up of musicians from Nashville, as well as students of Ward-Belmont, and several players from the Army Convalescent Center. They will give two concerts, one in the annual Fine Arts Festival in May.

SYMPHONY ORCHESTRAS OF THE AMERICAS

(In the following tabulation the number in parentheses after name of orchestra refers to the number of players; and the address of the conductor or manager, where given, appears after his or her name.)

ALABAMA

Birmingham: Birmingham Civic Symphony, Dorsey Whittington, conductor, and Ottokar Cadek, associate conductor and concertmaster, has suspended concerts for the war's duration, owing to so many players being called into the armed forces.

Tuscaloosa: Univ. of Alabama Symphony (60 musicians). Ottokar Cadek, conductor (32 Guild's Woods). 4 performances. Soloists: Blanca Renard, pianist; Ernest and Miles Manney, duo-pianists.

ARIZONA

Tucson: Tucson Symphony Orchestra, Univ. of Arizona (70). George C. Wilson, conductor. 7 performances, 4 of which are for 4,000 children of Tucson Public Schools. Soloists: Julia Rebiel, pianist; Sarah Mason Reece, soprano.

ARKANSAS

Arkadelphia: Ouachita String Ensemble. Helen Lyon, conductor (Box 133), Ouachita College. Recently organized.

Fayetteville: Northwest Arkansas Symphony (full instrumentation). William Hacker, conductor, Music Dept., Univ. of Arkansas. 15 concerts to be given in cities in Northwest Arkansas; Fayetteville, Fort Smith, Springdale, Rogers. Program of American music planned with special attention to composers in Southwestern states.

Little Rock: Arkansas State Symphony. Not active, resumes next year. Mgr., F. W. Patrick, 2301 Izard St.

CALIFORNIA

Berkeley: University Orchestra (70). Conductor, Prof. Albert I. Elkus, Dept. of Music, University of California, Berkeley 4. 8 concerts.

Long Beach: Women's Symphony (90). Municipally supported, 739 St. Louis Ave., Eva Anderson, conductor. Soloists; California artists. 6 concerts; 2 concerts monthly for armed forces. H. B. Whitaker, Mgr.

Los Angeles: Janssen Symphony of Los Angeles (65). Werner Janssen, conductor (703 Philharmonic Auditorium Bldg.) In addition to local concerts and tours, orchestra is now being used for recording of scores composed for films by Werner Janssen. Most recent: Hunt Stromberg's Guest in the House; next, Jean Renoir's Hold Autumn in Your Hand. John S. Edwards, Mgr.

Los Angeles: Los Angeles Philharmonic (90). Southern California Symphony Association, 423 Philharmonic Bldg. Alfred Wallenstein, musical director. Soloists to be announced. 80 concerts, including tours: San Diego, Long Beach, Pasadena, Claremont, Santa Barbara, Glendale, Van Nuys, Calif. Wilfrid Davis, Mgr. Summer series in Hollywood Bowl.

Los Angeles: Women's Symphony (75). Ruth Haroldson, conductor (Whittier College, Whittier, Cal.) 7 concerts.

Oakland: Oakland Symphony (83). Dr. Orley See, conductor (48 Wildwood Ave., Piedmont). Soloists: Kato Mendelssohn, Rudolf Ganz and California artists, including tours, concerts for young people, summer ballet and summer symphonies in open air theatre. American composition on each program. E. W. Ehmann, Mgr., 37 Bellevue Ave., Piedmont, Calif.

Pasadena: Civic Symphony (90), Richard Lert, conductor, 588 E. Glenarm St. 6 concerts; soloists to be announced. Lida Marshall, Mgr., Security Bldg., Colorado St., Pasadena.

San Diego: Community Symphony (72). Nino Marcelli, conductor, 2740 First Ave., San Diego 3, Calif. 6 concerts. Soloists: Toscha Seidel, violinist; Justin Di Tullio, cellist. The Community Symphony Orchestra of San Diego is organized to afford players of orchestral instruments the opportunity to meet together once a week for the purpose of studying and performing symphonic music for their own enjoyment and advancement. It also provides experimental laboratory or workshop opportunities for soloists to rehearse with the necessary orchestral background, for aspiring conductors to acquire knowledge and experience, and for composers to hear their own works. Henry Manheim, Mgr., 1927 Cypress Ave., San Diego, Calif.

San Francisco: San Francisco Symphony (90). Pierre Monteux, conductor. 54 concerts. Soloists: Heifetz, Pennario, Malcuzynski, Ania Dorfman, Schnabel, Lotte Lehman, Artur Rubinstein, Erica Morini, Dusolina Giannini, Marian Anderson, Carlos Chavez, Efrem Kurtz, Lorin Maazel, Brailowsky, Menuhin, Grace Moore, Ballet Theatre. Standard Oil Broadcasts. Howard K. Skinner, Mgr., Memorial Opera House, San Francisco, Calif.

Whittier: Whittier College Community Symphony (85). Ruth Haroldson, conductor, Whittier College, Whittier, Calif. 6 concerts; soloists: Charles Wakefield Cadman, William Wright, Margaretha Lohmann. All-American program; all-Bach program; all-Brahms program, also tours. Horace Rees, Mgr.

COLORADO

Colorado Springs: Colorado Springs Symphony (70). Frederick Boothroyd, conductor. 4 concerts; soloists: Kipnis, Piatigorsky, Firkusny, Traubel. Frank Gilles, 118 E. Washington St., Colorado Springs, Colo.

Denver: Symphony (85). Guest conductors, 10 concerts; soloists: William Kapell, Patricia Travers, Piatigorsky, Elman, Steber, Singher Jorge Bolet. Miss Helen Black, Mgr., 1302 Williams St., Denver, Colo.

Denver: Civic Symphony (90). Henry Ginsburg, conductor. 5 concerts. Miss Helen Black, Mgr., 1302 Williams St., Denver, Colo.

DISTRICT OF COLUMBIA

Washington: National Symphony (90). Woodward Bldg. Dr. Hans Kindler, conductor. About 100 concerts. Soloists: Grace Moore, Lauritz Melchior, Mischa Elman, Nathan Milstein, Kapell, Francescatti, Traubel, Jepson, and many others. Tours: New England cities, Pennsylvania cities, cities in Virginia; in addition to annual series in Baltimore, Md. and Richmond, Va.; also 1 concert in New York City at the Metropolitan Opera House in December. J. E. Mutch, Mgr.

Washington: United States Navy Band Symphony Orchestra (80), Navy unit. Lieutenant Charles Brendler, U. S. Navy, conductor. 25 concerts. Soloists: Shumsky, violin; Vardi, viola; Greenhouse, cello; O'Meagher, piano, and others. Concerts are given each Friday eve. at 8:30, starting Nov. 3. No admission charged.

FLORIDA

Coral Gables: Univ. of Miami Symphony (80). Dr. Modeste Alloo, conductor. 6 concerts; 6 soloists. Mrs. Marie Volpe, Mgr., Univ. of Miami.

Jacksonville: Jacksonville Philharmonic (50), founded by Recreation Dept. of City. George Orner, conductor. Soloists: 4 local musicians. 12 concerts. George G. Robinson, Mgr. (311 West Duval St.)

ILLINOIS

Aurora: Civic Orchestra (60). Dr. Frederick Toenniges, conductor. 3 concerts. Soloists: Jenska Slebos, cellist; Emil Eck, flutist; Richard Czerwonky, violinist, and others. J. P. Pompa, Mgr., 720 N. Wabash Ave., Chicago 11, Ill.

Chicago: Chicago Symphony (96). Désiré Defauw, conductor. Soloists: Brailowsky, Casadesus, Jannes, Kapell, Levant, Rubinstein, Serkin, Uninsky, Elman, Francescatti, Heifetz, Kreisler, Menuhin, Milstein, Weicher, Piatigorsky, Powers, Preves, Traubel, Biggs. 100 concerts, Milwaukee series and tours. George A. Kuyper, Orchestra Hall, mgr.; Hans Lange, associate conductor.

Chicago: Chicago Business Men's Orchestra (115). George Dasch, conductor. Soloists: Harry Sturm, Marjory Hess, Carol Silver. 3 concerts. Lester R. Baker, Mgr., 269 East Madison St., Elmhurst, Ill.

Chicago: Woman's Symphony Orchestra (90). Jerzy Bojanowski, conductor. Series at Orchestra Hall and tours. Soloists: Jennie Tourel, Thomas L. Thomas, Grace Moore. Mgr., Mrs. Jack V. Spachner, Oakmont Rd., Highland Park, Ill.

Chicago: North Side Symphony (70). Rudolph Reiners, 1521 Glenlake Ave., Chicago, Ill. 3 concerts. Local talent.

Evanston: Northwestern University Symphony (80). George Dasch, conductor. 4 concerts. George McClay, Mgr., Northwestern Univ. School of Music, Evanston, Ill.

Oak Park: Oak Park-River Forest Symphony (80). Gladys Welge, conductor. 4 concerts. Soloists: Ruth Wilkins, 19th Century Woman's Club Chorus, Stefan Kozakevich, and winner of contest for strings. Edwin M. Duzan, 1124 S. Harvey Ave., Oak Park, Ill.

Peoria: Peoria Symphony Orchestra (45). J. Elmer Szepessy, conductor. 3 concerts. David Nicoll, Mgr., 1400 Alliance Life Bldg., Peoria.

Rockford: Rockford Civic Orchestra (75). Arthur Zack, conductor. 5 concerts. Soloists: Rudolph Ganz, Adelaide Bergman, Yolanda Horkay, John Weicher, Rockford Men Singers. Harold A. Johnson, Mgr., Spring Creek Road, Rockford, Ill.

INDIANA

Crawfordsville: Crawfordsville Symphony (60). Orchestra discontinued for the duration, members having gone into the service.

Evansville Philharmonic (75). George Dasch, conductor. 3 regular concerts and 1 for children. Soloists: Oscar Levant, Robert Quick, Emery Darcy, John Berry, Pres., Orchestra Board, 1713 Mulberry St., Evansville, Ind.

Fort Wayne: Philharmonic Orchestra (65). Hans Schwieger, conductor. 8 concerts. Soloists: Ernst Silberstein, Ania Dorfmann, Virginia Storchek, William Kapell, Carroll Glenn, Armond Gemmer, 335 Lincoln Bank Tower, Ft. Wayne 2, Ind.

Indianapolis: Indianapolis Symphony (85). Dr. Fabien Sevitzky, conductor. 70 concerts, 5 broadcasts. Soloists: Heifetz, Posselt, Rubinstein, Arrau, Kapell, Thorborg, Hardesty Johnson. Howard D. Harrington, Mgr., Murat Theatre, Indianapolis 4, Ind.

Indianapolis: Jordan Conservatory Symphony (80). Victor Kolar, conductor. 5 concerts. Arrangements are being made for a December concert at Camp Atterbury, Columbus, Ind. Stanley Norris, Mgr., 1204 N. Delaware St., Indianapolis, Ind.

North Manchester: North Manchester Civic Symphony (75). Dr. Samuel L. Flueckiger, conductor. 3 or 4 concerts. No soloists. Roland Schmedel, Mgr., North Manchester, Ind.

South Bend: South Bend Symphony (85). Edwyn Hames, conductor. 5 concerts. Soloists: Rudolph Ganz, Stefan Kozakevich, Claire Wellman, Kirsten Thorborg. Mrs. John H. Mitchell, 2110 Park View Place, South Bend, Ind.

Terre Haute: Terre Haute Civic Symphony, Indiana State Teachers College (60). Will H. Bryant, conductor. 4 concerts. Soloists: Benno Rabinof, Stefan Vargas, Enno Bolognini and one to be announced.

IOWA

Davenport: Tri-City Symphony (80). Oscar W. Anderson, conductor. 4 concerts. 4 soloists. Mgr., Mrs Raymond Dutro, P. O. Box 714, Davenport.

Des Moines: Drake Civic Symphony (85). B. Frank Noyes, conductor. 4 concerts. Vic Young, Mgr., 708 Grand Ave., Des Moines 9, Iowa.

Mason City: Women's Orchestra (43). Miss Marjorie B. Smith, conductor. 10 concerts. Soloists: Mrs. J. E. Stinehart. Dorothy White Weston, James Archie. Miss Isobel MacMillan, Mgr., 1106 1st St., S. W. Mason City, Iowa.

Waterloo: Waterloo Symphony. The activities have been discontinued for the duration, due to the loss of players to armed service. Mrs. Jack Campbell, Secy., 118 Sans Souci Dr., Waterloo, Iowa.

KANSAS

Hays: Fort Hays Symphony (60). Carl J. Malmberg, 505 W. 6th St., Hays, Kansas. 5 concerts. Soloists: Betty Squire, Ernst Wolff. Tours curbed on account of war.

Lawrence: Kansas Univ. Symphony Orchestra (75). Russell L. Wiley, conductor. University of Kansas. 4 concerts. Soloists: pianist and violinist. Radio concert.

KENTUCKY

Covington: Northern Kentucky Symphony Orchestra (60). Fritz Bruch, conductor and manager, 2726 Stratford, Cincinnati 20, Ohio. 2 concerts. Soloists: Local.

Lexington: University of Kentucky Philharmonic (65). Conductor: Dr. Alexander Capurso, Executive Head, Music Department, Univ. of Kentucky, Lexington, Ky.

Louisville: Louisville Philharmonic Society (65). Robert S. Whitney, conductor. Emil Cooper, guest conductor. 20 concerts. Soloists: Kreisler, Bampton, Cassel, Uninsky, Argentinita, Robert Stolz and Hertha Glaz. 26 weekly broadcasts over Station WAVE, Louisville, Ky. Clifford W. Menz, Mgr., 313 West Walnut St., Louisville, Ky.

Louisville: USO Symphony Orchestra (50). Jacques L. Gottlieb, conductor. 16 concerts. Soloists: Local and Army personnel. Morris Simon, Mgr., 429 E. Market St., Louisville, Ky.

LOUISIANA

New Orleans: New Orleans Symphony (73). Massimo Freccia, conductor. 32 concerts. Soloists: William Kapell, Florence Kirk, William Hain, Heifetz, Francescatti, A. Kipnis, Edmund Kurtz, Nicola Moscona, Jean Watson. George Allen Foster, Mgr., 605 Canal St., New Orleans 16, La.

MAINE

Portland: Portland Symphony (75). Russell Ames Cook, conductor. 3 concerts. Soloists: Ruth Posselt, Nan Merriman, Svetlova, 1 tour. Ralph T. Gould, Mgr., 31 Forest Road, Cape Elizabeth, Me.

MARYLAND

Baltimore: Baltimore Symphony (85). Reginald Stewart, conductor. Peabody Conservatory, 1 E. Mt. Vernon Place, Baltimore 2, Md. 47 concerts. Soloists: Swarthout, Renardy, Kipnis, Mischakoff, Sklarevski, Piatigorsky, Stewart, Tourel, Heifetz, Godden, Conradi, Tallarico. In addition to Baltimore, the orchestra will play in Washington, Annapolis, Danville, Va., Athens, Ga., Augusta, Ga., Rock Hill, S. C. Also will participate in the American Symphony Series of Broadcasts that will be heard over the NBC Network.

MASSACHUSETTS

Boston: Boston Symphony (110). Dr. Serge Koussevitzky, conductor; Richard Burgin, associate conductor. 112 concerts to be given as follows: 62 in Boston, 6 Cambridge, 4 Providence, 2 New Haven, 9 New York, 1 New Brunswick, 4 Brooklyn, 1 Cleveland, 1 Akron, 1 Toledo, 2 Chicago, 1 Milwaukee, 1 Ann Arbor, 1 Hartford, 1 New London, 1 Newark, 1 Washington, 1 Northampton, 2 Philadelphia, 1 Springfield. Youth concerts scheduled for Wednesday afternoons Oct. 25, Nov. 22, Dec. 20, Feb. 28, March 21, Apr. 25; special concert at the U. S. Military Academy at West Point and the Annual Friends Meeting for the afternoon of Feb. 6. Mgr., George E. Judd, Symphony Hall, Boston 15.

Boston: Boston Sinfonietta (30). Arthur Fiedler, conductor, Symphony Hall, Boston, Mass. Soloists to be selected.

Boston Civic Symphony (80); (reorganized, now represents consolidation of Boston Civic Symphony, the Women's Symphony Society and the Boston String Orchestra). Paul Cherkassky, conductor, Jules Wolffers, associate conductor. 3 concerts. Pres., Mrs. William Arms Fisher, 16 Commonwealth Ave., Boston.

Fall River: Fall River Symphony (60). Ray Groff, conductor. 4 concerts. Soloists: Pauline Milot, Sylvia Nadien, others to be announced. Arthur H. Hathaway, Mgr., 177 Highland Ave., Fall River, Mass.

Greenfield: Pioneer Valley Symphony (70). Rollin J. Farr, Pres., Garrison Ave., Greenfield, Mass. 3 concerts.

Malden: Weltman Orchestral Society (40). Edward L. Adelman, conductor. 3 concerts. These concerts are free to the public, supported by public subscriptions through Society of Friends. Janie G. Weltman, Mgr., 599 Main St., Malden 48, Mass.

Reading: Reading Symphony (60). Samuel A. W. Peck, conductor. Soloists and concert dates not yet definite. Gould B. Ruggles, Mgr., 224 High St., Reading, Mass.

Worcester: Worcester Philharmonic Orchestral Society (75). Walter Howe, conductor. 3 concerts. Harry S. Smith, Mgr., Pioneer Road, Holden, Mass.

MICHIGAN

Ann Arbor: Ann Arbor Civic (50). Joseph E. Maddy, conductor. 5 concerts. Soloists: local. Philip O. Potts, Mgr., 1613 E. Stadium Blvd., Ann Arbor.

Detroit: Detroit Symphony (110). Karl Krueger, conductor; Valter Poole, associate. 44 concerts. Soloists: Josef Gingold, Raya Garbousova, Traubel, Brailowsky, Kreisler, Thorborg, Hardesty, Johnson, Arrau, Glenn, Hurok's Ballet, Gus Haenschen, Witold Malcuzynski, Georges Miquelle, Heifetz, Lawrence, Elman, Kipnis, Serkin, Petri, Olin Downes, Simon Barere MacDonald, Maynor, Larry Adler, Lipkin, Donald Dame, Jascha Schwarzman, Hofmann Casadesus, Francescatti, Friedberg, Schnabel. Henry H. Reichhold, Pres., Masonic Temple, Temple at Second, Detroit 1, Mich.

Flint: Flint Symphony (85). William Wellington Norton, conductor. 4 concerts. Soloists: Local artists. George W. Cochrane, Pres., 135 White, Flint, Mich.

Grand Rapids: Grand Rapids Symphony (85). Nicolai Malko, conductor. 7 concerts. Soloists: Bampton, Grainger, Arrau, Jagel, Francescatti. Gaylord C. Gill, 224 Scribner Ave., N. W., Grand Rapids, Mich.

Saginaw: Saginaw Civic Symphony (60). W. A. Boos, conductor, 522 S. Warren Ave. 4 concerts. Soloists: Lorenzo Alvary, Trapp Family Singers, Evelyn Chavey, Alyce Jodick.

MINNESOTA

Duluth: Duluth Symphony (80). Tauno Hannikainen, conductor. 10 concerts. Soloists: Jose Echaniz, Frank Mannheimer, Ruth Posselt, Jan Peerce, A. H. Miller, Mgr., 712 Alworth Bldg., Duluth.

Minneapolis: Minneapolis Symphony (85). Dimitri Mitropoulos, conductor. 35 concerts locally, 54 on tour. Soloists: Malcuzynski, Kreisler, Casadesus, Giannini, Dorati, Fiedler, Kapell, Serkin, Heifetz, Pinza, Milstein, Rubinstein, and others. Tours to Canada, Southern and Eastern States. Arthur J. Gaines, Mgr., Cyrus Northrop Auditorium, Univ. of Minnesota, Minneapolis, Minn.

St. Paul: St. Paul Civic Opera Orchestra (25). Clifford Reekow, conductor. 9 concerts. 3 operas per year—fall, winter and spring. Mgr., Edw. A. Furni, Auditorium, St. Paul.

MISSOURI

Columbia: Burrall Symphony (60). Edward Murphy, conductor. 6 pairs of concerts. Soloists: Percy Grainger, Jean Carlton, Max Steindel, B. D. Gauntlett, Patricia Travers. Complete Opera Martha, with Annette Burford, Jean Browning, Gean Greenwell, Paul Weaver, Mgr., Stephens College, Columbia, Mo.

Kansas City: Kansas City Philharmonic (80). Efrem Kurtz, conductor. 20 concerts. Tour engagements. Soloists, 10. Ruth O. Seufert, Mgr., 918 Scarritt Bldg., Kansas City.

Springfield: Civic Symphony Orchestra (75). James P. Robertson, conductor. 5 concerts. Soloists: Hans Koelbel; San Francisco Opera Ballet; others to be selected. Mgr., Mrs. H. H. Webb, Wilhoit Bldg.

St. Louis: Symphony Orchestra (72). Vladimir Golschmann, conductor; guest conductors, Leon Barzin, Stanley Chapple, Harry Farbman (assistant conductor), Leonard Bernstein. 40 concerts, including several at adjacent military posts. William Zalken, Mgr., Kiel Auditorium, St. Louis.

St. Louis: Little Symphony (23). Stanley Chapple, conductor. 8 concerts. Soloists, 6. Mrs. Henry Bry, Mgr., 6926 Delmar Blvd., St. Louis 5, Mo.

St. Louis: St. Louis Philharmonic (95). Laurent Torno, conductor. 4 concerts. Soloists: 2 pianists, 1 violinist. S. Carl Robinson, Secy., 3869 Park Ave., St. Louis 10.

(Please turn to next page)

Owing to wartime difficulties in gathering the material of these tabulations, some active organizations may not be represented. The data is, however, as accurate and up-to-the-minute as possible. All entries are based on replies by the managements to a questionnaire from the Musical Courier.

ORCHESTRAS OF THE U. S., CANADA AND LATIN AMERICA

(*Continued from Page 9*)

MONTANA

Great Falls: Great Falls Symphony (80). L. W. Upshaw, conductor. Activities not yet arranged. Mrs. O. F. Wadsworth, Mgr., 104 Third Ave., N. Great Falls.

NEBRASKA

Hastings: Hastings Civic Symphony (65). Raymond Vaught, conductor. 2 concerts. Soloist: Kathryn Kennard. Charles Deets, Mgr., Hastings National Bank, Hastings.

NEW HAMPSHIRE

Hanover: Handel Society Symphony Orchestra of Dartmouth College (70). Maurice F. Longhurst; conductor. 3 concerts. Soloist: Lydia Hofmann Behrendt. Business address, Dartmouth College, Hanover.

NEW JERSEY

Bloomfield: Bloomfield Symphony Orchestra (70). Walter Kurkewicz, conductor. 4 concerts. C. A. Emmoris, Mgr., 82 Broad St., Bloomfield.

Elizabeth: Elizabeth Philharmonic Society (65). August May, conductor. 3 concerts. Soloists: Salzedo Concert Ensemble —Efrem Zimbalist, Simon Barere. Otto G. Sickert, Mgr., 14 Greaves Pl., Cranford.

Jersey City: Jersey City Philharmonic Society (72). J. Randolph Jones, conductor. 5 concerts. Soloists: Dorothy Kirsten, Milton Kaye. Ross Rathbun, Pres., 140 Glenwood Ave., Jersey City.

Orange: New Jersey Symphony Orchestra (105). Dr. Frieder Weissmann, conductor. 8 concerts. Soloists: Visiting artists. R. B. Kingman, Mgr., 4 Central Ave., Orange.

Nutley: The Nutley Symphony Society (50). Nicos Cambourakis, conductor. 3 concerts. Soloists: Dietz Weissmann and others to be announced. Also annual chamber music series. Howard G. Heed, Jr., Mgr., 24 Erie Place, Nutley 10.

Teaneck: Teaneck Symphony Society. Otto Radl, conductor. Concerts were suspended following the 1942 season on account of the war.

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony. Discontinued for the duration. Roye Thompson, Mgr., P. O. Box 605, Albuquerque.

NEW YORK

Albany: Albany Symphony (82). Rudolph Thomas, conductor. 5 performances. Soloists: Ray Lev, Robert Kitain, Maria Kurenko. Guest concerts in Troy, N. Y. Mgr., Joseph C. Klein, 82 State St., Albany.

Buffalo: Buffalo Philharmonic Orchestra (75). Franco Autori, conductor, Kleinhaus Music Hall, Buffalo. 32 concerts. Soloists: Mischakoff, Tourel, Sanroma, Rebeil, Elman, Dame, Kapell. Summer season of 11 "pop" concerts. John Bauer, Mgr.

Forest Hills: Queens Symphonic Society (65). Robert Stanley, conductor. 5 concerts. Soloists: 5 instrumentalists. S. B. Wertheim, Mgr., 67-70 Yellowstone Blvd., Forest Hills.

Newburgh: The Newburgh Philharmonic Orchestra (72). Prof. Ernest E. Ortone, conductor. 15 concerts. 15 soloists. Oil Pearl, Mgr., 80 Wisner Ave., Newburgh.

New Rochelle: New Rochelle Symphony (35). Siegmund Grosskopf, conductor. 185 Central Ave., New Rochelle. 2 concerts.

New York: Philharmonic-Symphony (104). Artur Rodzinski, conductor; guest conductors, Pierre Monteux, George Szell, Leonard Bernstein, Stravinsky. 107 concerts in New York; 3 on tour in Princeton, Newark and Hartford. Soloists: Menuhin, Casadesus, Fleisher, Rosenker, Kullman, Thorborg, Piatigorsky, Harrell, Brownlee, Westminster Choir, Stern, Istomin, Morini, Schnabel, Milstein, Choir of Temple Emanuel, Kreisler, Rose, Heifetz, Brailowsky, Thierrien, Francescatti, Hofmann, Landowska, Schuster, Odnoposoff, Arrau, Szigeti, Firkusny, Corigliano, Serkin, Conner, Watson, Hein, Scholz, Kirkpatrick. Special Pension Fund Concert, Toscanini conducting. Mgr., Arthur Judson, 113 W. 57th St., New York 19. Lewisohn Stadium Series.

New York: City Symphony Orchestra (75). Leopold Stokowski, conductor. 30 concerts. Soloists, Totenberg, Schumann, others to be announced. Business address, City Center, 130 W. 56th St., New York 19.

New York: National Orchestral Assn., Inc. (85). Training orchestra for young players. Leon Barzin, conductor. 6 concerts. Soloists: Schuster, Regules, Fuchs and others. Barnett Byman, Exec. Secy., 119 West 57th St., New York 19.

New York: Saidenberg Little Symphony (25). Daniel Saidenberg, conductor. 6 concerts. Boosey & Hawkes, La Berge, Mgr., 119 West 57th St., New York.

New York: Midtown Symphony. Zoltan Fekete, conductor, 211 W. 58th St., New York. Not active at present.

Peekskill: Peekskill Civic Orchestra (45). Frank J. Konnerth, conductor. 4 concerts. 4 soloists. Mrs. R. H. Van Woert, Mgr., c/o Peeskill Civic Orchestra, Peekskill.

Potsdam: Potsdam State Symphony Orchestra (75). Dr. Samuel W. Spurbeck, conductor. 10 concerts. Business address, State Teachers College, Potsdam.

Poughkeepsie: Dutchess County Philharmonic Orchestra (70). George H. Hagstrom, conductor. 3 concerts. Clara L. Hev, Mgr., 103 Market St., Poughkeepsie.

Rochester: Rochester Philharmonic Orchestra (82). Guest conductors, Reiner, Mitropoulos, Beecham, Barlow, Harrison, Kostelanetz. 20 concerts. Soloists: Traubel, Argentinita Trio, Milstein, Luboschutz and Nemindoff, Lady Beecham. Tour New England and Mid-West in March. A. M. See, Mgr., 26 Gibbs Street, Rochester.

White Plains: Westchester Symphony of White Plains (62). Louis Green, conductor. 2 concerts. Soloists to be announced. Herbert F. Roemmele, Mgr., 103 Robert Ave., Portchester.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony Orchestra (60). Benjamin F. Swalin, conductor, Chapel Hill. 14 concerts. Soloists: Stassevitch, Petri, Perky, Rosenberger.

Charlotte: Charlotte Symphony Orchestra (60). G. S. de Roxlo, founder and conductor. 6 concerts. R. S. Abernethy, Jr., Mgr., Piedmont Bldg., Charlotte.

OHIO

Berea: Baldwin-Wallace Conservatory (60). George Poinar, conductor. 6 concerts. Soloists: Carl Schluer, Joseph Brinkman and others. French Festival and Bach Festival. Mgr., George Poinar, Baldwin-Wallace College, Berea.

Canton: Canton Symphony. Richard Oppenheim, conductor. Business address: Canton Symphony Orchestra Assn., 315 Market Ave., N., Canton.

Cincinnati: Cincinnati Symphony (86). Eugene Goossens, conductor. 20 pairs concerts. Soloists: Kreisler, Francescatti, Heifetz, Rubinstein, Arrau, Brailowsky, Levant, Iturbi, Templeton, Melchior, Pinza, Lawrence, MacDonald, Argentinita, Gould. Golden Jubilee Season. Out of town concerts in Louisville, Athens, O., Erie, Pa., Bowling Green, O., Toledo, Rockford, Ill., Ft. Wayne, Ind., Dubuque, Davenport, Burlington, Ia., Quincy, Ill. J. M. O'Kane, Mgr., 519 Gwynne Bldg., Cincinnati.

Cleveland: Cleveland Orchestra (85). Erich Leinsdorf, conductor (on leave of absence); Rudolph Ringwall, associate. Guest conductors: Vladimir Golschmann, Eugene Goossens, Fritz Reiner, George Szell, Frank Black. 152 concerts. Soloists 9. 43 concerts on tour. Carl J. Vosburgh, Mgr., Severance Hall, Cleveland.

Cleveland: Cleveland Women's Orchestra (80). Hymen Schandler, conductor. 8 concerts. Soloists: Local and visiting artists. Beatrice M. Moore, Mgr., 1779 E. 89th St., Cleveland.

Columbus: Columbus Philharmonic (80). Izler Solomon, conductor. 10 concerts. Soloists: Primrose, Kurenko, Kapell, Schuster. Helen Heimberger, Mgr., 114 East Broad St., Columbus.

Dayton: Dayton Philharmonic (68). Paul Katz, conductor. 16 concerts. Soloists: Milstein, Rubinstein, Kirsten, Garbousova, Sgt. Raieff, Inland Chorus; special series of 6 concerts for men and women in uniform, children's concerts. Frank Mannheimer, USO soloist. Miriam Rosenthal, Mgr., Hotel Biltmore, Dayton.

Toledo: Toledo Symphony is not active this season. George King Raudenbush, conductor. Marie C. Hartough, 512 Collins St., Toledo 10.

Youngstown: Youngstown Symphony (70). Michael Ficocelli, conductor. 6 concerts. Soloists: Brancell, Glenn, Sanroma, Aitken, Lawrence and others. Business address: Youngstown Symphony Society, 1005 Union National Bank Bldg., Youngstown.

OKLAHOMA

Oklahoma City: Oklahoma State Symphony (75). Victor Alessandro, conductor. 12 concerts and appearances in other cities of state. Soloists: Steber, Heifetz, Stevens, Piatigorsky, Sanroma, Primrose, Serkin, Abbot, Hess, Dudley, Brownlee, Rudie, Whittemore & Lowe, Thomson. 10-day tour to include military camps. Dean Robinson, Mgr., Municipal Auditorium, Oklahoma City 2.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (75). Russell Gerhart, conductor. 5 concerts. Soloists: Morley & Gearhart, Joseph Knitzer, Jesus Sanroma, Joseph Laderoute. Altoona Orchestra is sponsoring oppearance of Cleveland Symphony under Golschmann. Martha G. Gerhart, Mgr., 914-28 Ave., Altoona.

Erie: Erie Philharmonic Orchestra. John R. Metcalf, conductor, Wolf Rd., RDI, Erie. The orchestra is now re-organizing after a 2-year suspension, with about 65 selected players. No concert plans formulated as yet.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor. 5 concerts. Soloists: Dougherty & Ruzicka, Trapp Family Singers, Joseph Schuster, Emanuel List, Marisa Regules. George R. Naugle, Mgr., 15 S. Market Sq., Harrisburg.

Lewistown: Lewistown Symphony Orchestra inactive due to loss of personnel. Miss Una B. Hook, Mgr., 131 N. Walnut St., Lewistown.

Philadelphia: Germantown Symphony (75). Arthur Bennett Lipkin, conductor. 3 concerts. Soloists to be selected. Samuel G. Shepherd, Pres., 509 Hansberry St., Philadelphia.

Philadelphia: Philadelphia Orchestra (104). Eugene Ormandy, musical director and conductor; Saul Caston, assistant conductor; Pierre Monteux, guest conductor. 154 concerts. Out-of-town appearances, Worcester Festival, Southern Middle Western and Canadian tours, Ann Arbor Festival. Soloists: Heifetz, Milstein, Morini, Stern, Hilsberg, Travers, Rubinstein, Serkin, Kapell, Arrau, Firkusny, Somer, Piatigorsky, Mayes, Phillips. Harl McDonald, Mgr., 1910 Girard Trust Co. Bldg., Philadelphia.

Pittsburgh: Pittsburgh Symphony (85). Fritz Reiner, conductor; Vladimir Bakaleinikoff, assistant. 69 concerts. Soloists: Horowitz, Milstein, Menuhin, Korjus, Casadesus, Bampton, Heifetz, Webster, Thaviu, Teraspulsky. Tours: Buffalo, Ithaca, Troy, Montreal, Ottawa, Glens Falls, Schenectady, Providence, Poughkeepsie, Wilmington, Lancaster, Toledo, Dayton, Columbus. Edward Specter, Mgr., 1305 Farmers Bank Bldg., Pittsburgh.

Reading: Reading Symphony (80). Saul Caston, conductor. 4 concerts. Soloists: Thibault, Malcuzynski, Kapell, Dorothy B. Rowe, Mgr., 100 Douglas St., Reading.

Scranton: Scranton Philharmonic (65). Dr. Frieder Weissmann, conductor. 4 concerts. Soloists: Ellen Osborne, Kurt Baum, Lt. Jorge Bolet; a special chorus of 125 voices under Prof. Frank J. Daniel will present Bach's Cantata #78, Jesu, Beloved ton Philharmonic Chamber of Commerce Saviour. Exec. Secy., Esther Zychal, Scranton Philharmonic Chamber of Commerce Bldg., Scranton.

York: York Symphony (70). Louis Vyner, conductor. 4 concerts. Soloists: Lucille Manners, Jacques Abram, Mishel Piastro. Roy O. McLaughlin, Mgr., 506 E. Philadelphia St., York.

SOUTH CAROLINA

Charleston: Charleston Symphony (70). J. Albert Fracht, conductor. 6 concerts. Soloists: Three from New York and three local prize winners. Concerts given before, during and after regular season in all the outlying Army & Navy Posts. Service men and women admitted free to three Tuesday evening concerts. Maud Winthrop Gibbon, Mgr., 97 Rutledge Ave., Charleston.

Columbia: Southern Symphony Orchestra (60). Carl Bamberger, conductor. 6 concerts. Soloists: William Kapell, Helen Jepson. James Y. Perry, Mgr., 13 Arcade, Columbia.

TENNESSEE

Cleveland: Bob Jones College Orchestra (40). Karl Keefer, conductor, Bob Jones College, Cleveland, Tenn. 6 concerts. Festival performances of Rigoletto, Messiah, Verdi's Requiem, Commencement concert and various other events.

Knoxville: Knoxville Symphony Society Orchestra (50). Bertha Walburn Clark, conductor. 3 concerts. Soloists: Evelyn Miller. Dale Waureed Ogg, Mary Gayle Dawson, Hubert Kolkritz, local singers. Harry F. Greenman, Sec., Box 1385, Knoxville.

Memphis: Memphis Symphony (80). Dr. Burnet C. Tuthill, conductor. 4 concerts. Soloists: Joseph Knitzer, Marjory Hess, Edward Kane, Percy Grainger. Mrs. George Clarke Houston, Mgr., 769 University Blvd., Memphis.

Nashville: Nashville Little Symphony (26). Elmo C. Hood, conductor, 1808 West End, Nashville. Concerts discontinued for the duration.

TEXAS

Amarillo: Philharmonic (100). Robert Louis Barron, conductor, 7 concerts. Soloists: Grace Moore, Paul Wittgenstein, Anne Lois Green, Eloise Godfrey. Mrs. Howard Lynch, Mgr., 1000 Western, Amarillo.

El Paso: El Paso Symphony (80). H. Arthur Brown, conductor, 6 concerts. Soloists: Kurt Baum, Sanroma, Menuhin, Speaks. War Bond concert tour; children's concert series. Mrs. Hugh Shannon, Mgr., Hilton Hotel, El Paso.

Houston: Houston Symphony (80). Ernst Hoffmann, conductor. 85 concerts. Soloists: Melchior, Casadesus, Heifetz, Kaskas, Levant, Moore, Templeton, Harrell, Grainger, Swarthout. Homer Springfield, Mgr., 502 Sterling Bldg., Houston.

San Antonio: Symphony Society of San Antonio (75). Max Reiter, conductor. 40 concerts. Soloists: Templeton, Iturbi, Adler, Melton, Francescatti, Traubel, Serkin, Kapell, Swarthout, Stevens, Heifetz, Peerce. Mrs. Pauline W. Goldsmith, Chairman, 215 W. Laurel St., San Antonio.

Waco: Waco Symphony (100). Max Reiter, conductor. 3 concerts. Soloists: Melton, Wittgenstein, Moore. Rae Novich, Mgr., 729 Austin Ave., Waco.

UTAH

Salt Lake City: Utah State Symphony (70). Hans Heniot, conductor, and guest conductors. 12 concerts. Soloists: Ballet Russe, Foldes, Elman, Grant-Johannesen. Mgr., Gail Plummer, 19 W.-S. Temple, Salt Lake City.

VIRGINIA

Norfolk: Norfolk Symphony (80). Henry Cowles Whitehead, conductor. 5 concerts. Soloists: Alec Templeton, Conrad Thibault, Felix Salmond. C. W. Grandy, Mgr., National Bank of Commerce Bldg., Norfolk.

Roanoke: Roanoke Symphony. Conductor, Donald A. McKibben. The Symphony has disbanded for the duration. Mr. McKibben is serving with the USO at present.

WASHINGTON

Seattle: Seattle Symphony. Carl Bricken, conductor. 16 concerts. Soloists: Gunnar Johansen, Marjorie Lawrence, Antonio Brosa, Jean de Rimanoczy. Mgr., Maurice Jackson, 517 White Bldg., Seattle.

Seattle: Seattle Youth Symphony (60). Francis Aranyi, conductor, 3122 Franklin, Seattle 2. 12 concerts. Soloists, local talent.

Tacoma: Tacoma Philharmonic (65). Eugene Linden, conductor. 4 concerts. Soloists: Dorothy Eustis, pianist, others to be announced. Mgr., Mrs. Ross D. Wright, Winthrop Hotel, Tacoma.

WEST VIRGINIA

Charleston: Charleston Symphony (70). Antonio Modarelli, conductor. 9 concerts. Soloists: pianist, singer and ballet. Mgr., Lewis Misbach, 305 Chamber of Commerce Bldg., Charleston.

Huntington: Huntington Symphony (56). Raymond A. Schoewe, conductor. 10 concerts. Soloists: young American talent (local). Mgr., Nick Carter, 608—12th Ave., Huntington.

WISCONSIN

Kenosha: Kenosha Symphony (70). Richard Czerwonky, conductor. 3 concerts. Soloists: Rudolph Ganz, Robert Quick, Ruth Lyon. Mgr., Mrs. Ragnhild Holmquist Congdon, 5830 Sixth Ave., Kenosha.

LaCrosse: Vocational Civic Symphony (80). Leigh Elder, conductor. 6 concerts. Soloists: Henry Williams, Stella Trane Jackson, Leigh Elder, Virginia Hendrickson. Concert at Camp McCoy and a children's concert, Mgr., J. B. Coleman, 1403 Hyde Ave., LaCrosse.

Milwaukee: Milwaukee Friends of Music, operating Milwaukee Symphony (65) and Milwaukee Sinfonietta. Dr. Julius Ehrlich, conductor. 7 concerts, 7 soloists. Mgr., Harold M. Mottram, 622 N. Water St., Milwaukee 2.

CANADA

Montreal: Concerts Symphoniques de Montreal (90). Désiré Defauw, conductor, and guests. 40 concerts, spring gala of 3 concerts in May, 8 children's concerts, 8 summer concerts. Soloists: Rubinstein, Serkin, Casadesus, Arrau, Firkusny, Menuhin, Piatigorsky. Mgr., Pierre Beique, 1504 W. Sherbrooke St., Montreal.

Montreal: Philharmonic Orchestra (full symphonic size). Guest conductors. Series in Montreal, and tours to leading Canadian cities. Prominent visiting artists heard as soloists. Organized in fall of 1944, with France-Film as sponsor.

Montreal: Montreal Women's Symphony (70). Ethel Stark, conductor. 8 concerts. Soloists: Mischa Mischakoff, Henrietta Schumann, Nadia Reisenberg, Sylvia Zaremba. Business address, Rm. 311, Dominion Sq. Bldg., Montreal.

Quebec: L'Orchestre Symphonique de Quebec (70). Lt. Edwin Bélanger, conductor. 13 concerts (7 public concerts, 6 educational concerts), 7 soloists. Mgr., Paul Eugène Jobin, 600 St-Cyrille, Quebec.

Saskatoon: Saskatoon Symphony (55). Dean Arthur Collingwood, conductor. 4 concerts. Mgr., E. W. Griffiths, 220 Seventh Ave., Saskatoon.

Toronto: Symphony Orchestra. Sir Ernest Macmillan, conductor, Ettore Mazzoleni, associate. 33 concerts. Soloists: Malcuzynski, Milstein, Brailowsky, Adler, Parlow, Law, Laderoute, Mendelssohn Choir, Godden, Serkin. Mgr., Jack Elton, Massey Hall, Toronto.

Toronto: Philharmonic Orchestra (92). Gives 25 weekly summer Promenade Symphony Concerts in Varsity Gymnasium, University of Toronto, with guest conductors and prominent soloists. Mgr., Ernest Johnson, 402 Metropolitan Building.

Vancouver: Vancouver Symphony (75). Fabien Sevitzky, Sir Ernest MacMillan, Gregori Garbovitzky, William Steinberg, Eugene Goossens, guest conductors. 8 concerts. Soloists: Gertrude Huntley Green, William Primrose, Rose Pratt, Jean De Rimanoczy. Mgr., Donna Kirkham, 632 Seymour St., Vancouver.

LATIN-AMERICA

Argentina

Buenos Aires: Orquesta Sinfonica, Colon Opera House.

Buenos Aires: Asociación Filármonicá. Juan Jose Castro, conductor. Pres. Mme. Bengolea de Sanchez.

Cordoba: Orquesta Sinfonica, guest conductors.

Rosario: Orquesta Sinfonica, guest conductors.

Brazil

Rio de Janeiro: National Symphony Orchestra, Eugen Szenkar, conductor.

Rio de Janeiro: Orquesta, Municipal Teatro.

Saõ Paulo: Orquesta Sinfonica. Herbert de Casto, conductor.

Chile

Santiago: Orquesta Sinfonica, Teatro Municipal. Victor Carvajal, conductor.

Valparaiso: del Orfeon Municipal. Carlos Ugarte Aguirre, conductor.

Colombia

Bogota: Orquesta Sinfonica Nacional. Guillermo Espinosa, conductor.

Cuba

Havana: Orquesta Filarmonica (90). Erich Kleiber and Erich Leinsdorf, conductors. 26 concerts (Gala season). Soloists not yet announced. Bus. Mgr., Felipe Rodriguez-Garcia, San Miguel 410 Altos, Havana. N. Y. representative, Ludwig Lustig, 314 W. 94th St., New York 25.

Havana: Havana Symphony. Gonzalo Roig, conductor.

Mexico

Mexico City: Orquesta Filarmonica. Erich Kleiber, conductor. Ernesto de Quesada, president.

Mexico City: Orquesta Sinfonica de Mexico. Carlos Chavez, conductor.

Monterrey: Beethoven Symphony. Antonio Ortiz, conductor.

NEW YORK HERALD TRIBUNE
NOVEMBER 11, 1944

Joseph Fuchs, Violinist, Heard At Town Hall

First Performance Here of Concerto by Lopatnikoff Is Feature of the Recital

By Jerome D. Bohm

JOSEPH FUCHS, violinist recital in Town Hall last night. Accompanist, Artur Balsam. The program:
Sonata in D major.....Nardini
Concerto in D major, Op. 26 (first New York performance) .....Lopatnikoff
Sonata, Op. 30, No. 2.....Beethoven
Caprices, Nos. 9, 17, 5..Paganini-L. Fuchs
Prelude, Bruyeres .....Debussy-Cores
Introduction and Rondo Capriccioso
Saint-Saens

Not many violinists combine a first-rate technical equipment with such flawless musicianship as did Mr. Fuchs in his recital in Town Hall last night. His profound musicality was immediately apparent in his discourse of Nardini's Sonata in D major, in which his unerring sense of style and shimmering, pure tone were a constant source of pleasure. Especially fine was his sensitive disclosure of the slow movement.

The Lopatnikoff Concerto is an uncommonly absorbing work. It reflects the composer's Russian blood in every measure and reveals a considerable measure of originality in its ideational contents. The opening allegro, although not wanting in lyrical moments, is music of strong fiber; the central andante is the most deeply felt, poetic section of the work, somber and apprehensive in mood; the finale treats march-like subject-matter with much rhythmic ingenuity.

The concerto bristles with inordinate difficulties which Mr. Fuchs conquered with consummate ease, the most intricate passage being unraveled with a perfection which only a great master of his instrument could command.

Mr. Balsam must be felicitated on his extraordinarily fine account of the plane arrangement of the orchestral score, adjusting his tone and dynamic gamut so cannily to the violinist's that the harmonic fabric was projected without undue emphasis on the many dissonances. It will be interesting to hear this concerto when Mr. Fuchs plays it with the National Orchestral Association later in the season.

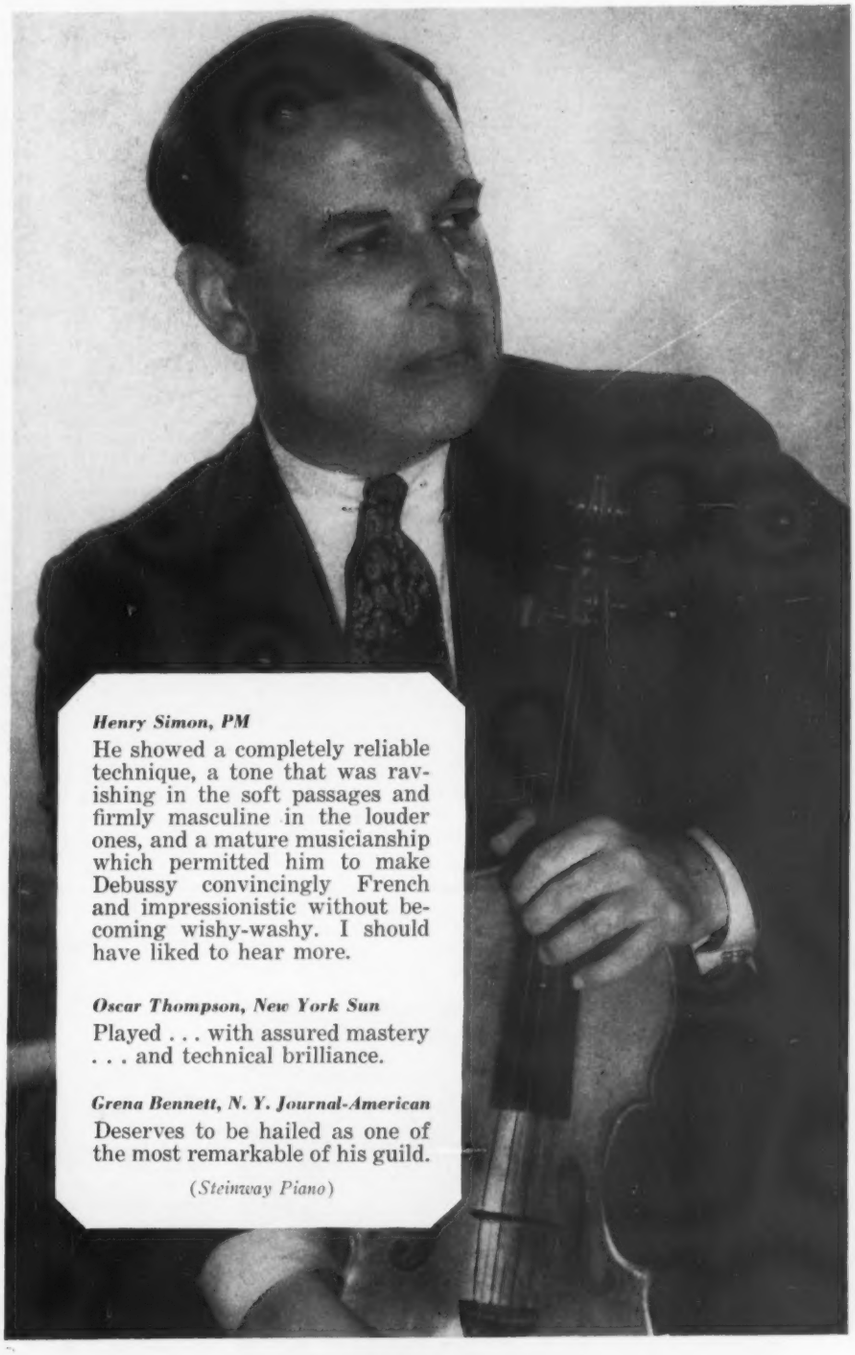
Beethoven's C minor Sonata, Op. 30, which ensued, was accorded a finely proportioned, tonally persuasive and musically perceptive interpretation. Only in the opening, impassioned allegro con brio, did one feel that Mr. Fuchs's tone was rather too small to project with complete success the music's inherent qualities.

The Paganini Caprices Nos. 17, 9 and 5 were delivered with striking virtuosity. It would be hard to surpass these performances for meticulous accuracy and unsullied purity of tone in the trickiest passages. Here too Mr. Balsam's playing of Lillian Fuchs's piano accompaniments to these caprices were worthy of the highest praise.

Sensational American Violinist

JOSEPH
FUCHS

Critics Acclaim Brilliant Town Hall Recital on Nov. 10, 1944



Henry Simon, PM
He showed a completely reliable technique, a tone that was ravishing in the soft passages and firmly masculine in the louder ones, and a mature musicianship which permitted him to make Debussy convincingly French and impressionistic without becoming wishy-washy. I should have liked to hear more.

Oscar Thompson, New York Sun
Played . . . with assured mastery . . . and technical brilliance.

Grena Bennett, N. Y. Journal-American
Deserves to be hailed as one of the most remarkable of his guild.

(*Steinway Piano*)

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NEW YORK TIMES
NOVEMBER 11, 1944

Fuchs Brilliant In Violin Recital

Plays Difficult Program With Complete Understanding—Lopatnikoff Work Heard

Violin playing of the first rank was heard from Joseph Fuchs at his recital last night in Town Hall. His performances throughout a long and extremely exacting program were highly distinguished, whether considered from the standpoint of technique, tone or musicianship, and equally remarkable from the interpretive angle.

The list presented featured the first presentation in this city of the violin concerto, Op. 26, by Nikolai Lopatnikoff, a work of marked merit, which proved an instant success with the large and responsive audience. It is a composition of exceeding difficulty in its solo part, but held no terrors for Mr. Fuchs, whose work in each of the three sharply contrasted movements was unvaryingly clean and accurate.

Masterly Treatment

The concerto has virility, is rhythmically vital, develops its material admirably and displays a fine economy of means. The opening movement, though austere, is the most compact and dexterously wrought, the Andante boasts the most mood and color, and the finale, with its Russian dance themes, is strong and vital, though over-lengthy.

Mr. Fuchs played each of the divisions with complete understanding of style and impeccable taste that characterized all of his other offerings. There was lofty poetry in his reading of the splendid slow movement with its ethereal chain of trills at the close, and the fluctuating atmosphere of the initial Allegro and fiery nature of the finale were as significantly captured. His masterly treatment of the novelty brought on an ovation, acknowledged by the composer, who was present.

Sonatas Display Imagination

Mr. Fuchs was as sensitive to the needs of the Nardini sonata in D major and the Beethoven sonata in C minor as to those of the Lopatnikoff work. Both sonatas displayed the refinement and imagination of his approach to the classics. The slow movements of each were noteworthy examples of subtly controlled sustained cantilena, being projected with the silky, ductile tone always at the artist's command. It was a tone which never lost its quality even in the loftiest passages of the Paganini "Caprices," Nos. 5, 9 and 17, which were amazing alike for their virtuosity of finger and bow, bravura handling of flying scales, octaves, double-stopping and chords, and unfailing adherence to pitch. The Caprices were given with the excellently contrived piano accompaniments composed by Lillian Fuchs, the violinist's gifted sister.

The Beethoven sonata, like the Lopatnikoff concerto, displayed extraordinary coordination between the violin part and the piano support most ably provided by Artur Balsam. Mr. Fuchs might have brought a more voluminous tone to the opening movement of the Beethoven, but otherwise this work, like the rest of the program, was most convincingly and expertly performed. N. S.

NEW VISTAS IN AUSTRALIA

By CHARLES BUTTROSE

Philadelphia's maestro, Eugene Ormandy, might not have intended to, but things he said and did during his recent musical scamper round Australia have pushed the country's music another step or two along the track to socialization. As a result of the Ormandy visit, the Sydney Symphony Orchestra is to be subsidized by the New South Wales State Government and Sydney City Council.

Australia's symphonic setup even before the Ormandy crusade was unique and quasi-socialistic. In each of the six capital cities there has been a more or less symphonic orchestra for about seven years. These are controlled by the Australian Broadcasting Commission, Government-established body charged with the operation of the Government's national radio hook-up. No other person or organization is in the Australian symphony field.

For the privilege of listening to Government stations and, incidentally, to the shorter-haired commercials, every Australian radio listener pays $3.20 a year. Commercials get nothing from this (most of them do very nicely selling advertising space, anyway) but half the listener's fee goes to the Commission. The Government keeps the rest but provides technical equipment for the Commission.

Out of its share, the Commission pays artists' fees, news service expenses and general station running costs. The greater part of the artists' fees go towards the maintenance of the symphony orchestras. Not all the orchestras (even in peacetime) were near-good although those in Melbourne and Sydney, especially under a conductor who knew his job, often came into the fairly-good class.

Some Criticisms

The Commission had its critics. Name conductors from Europe threw up their hands when they discovered that Australia with its population of just over seven million tried to keep six orchestras going. Pick your best players, put them together, and you will have one orchestra that could really do things, they told the ABC. But the Commission waddled along with its symphonic brood.

But whatever the critics say, the ABC has given Australian orchestral players economic security and Australian people some good music. For the first time since movies began to speak and put hundreds of Australian musicians (and near musicians) out of the picture house orchestra pits and into the streets, there are near-permanent jobs going for players. Some do not play well enough to be entitled to permanent jobs, but they get them.

Encouraging Young Players

This semi-socialization of music has had other good results. It has encouraged young players to persist with their studies and take up music as a career. It has given the people a chance to hear regular symphony concerts. In every capital the Commission has been running regular series of winter concerts. Furthermore, it has imported celebrity artists and conductors to appear at them.

Before the war we had Harty, Beecham, Szell, Malcolm Sargent and Schneevoigt (the Finn) doing seasons with the orchestras; and artists like Lehmann, Rubinstein, Kipnis, Flagstad, Menuhin, Huberman, Pinza and Rethberg as soloists. Players learned a lot from association with these people, but they probably would have made more musical progress had they been able to work permanently with a top-notch conductor.

From time to time, Australian newspapers break out in a rash of cultural fervor and urge the Commission to work harder and faster to put Australia on the musical map. There are earnest people working for the Commission. Most of them do not mind how hard or fast they labor to help along the country's music but their activities are limited by available finance.

The winter concerts are not money-makers and the Commission does not feel justified in spending more money than it does on symphony music. This is one of the drawbacks of our semi-socialized music scheme. Thousands of Australians pay their listener's fee but never tune in to programs of classical music, and operate radios, perhaps, only to listen to race broadcasts. However much the Commission might deplore their taste, it cannot ignore the fact that these people help foot the radio bill; that they would have a justified complaint if too much of the financial pool were spent on programs in which they are not interested.

Subsidy from Government

Now Ormandy, with his missioner's zeal, has done what newspapers and Australian musicians have sought for years unsuccessfully to do: he has startled a State Government and a City Council into helping the Commission. Previously, when it has been suggested that the Sydney City Council might disgorge some of its gold for music there has been a yell of protest from city landowners who have maintained that rather than spend money on music the council should cut the city rate!

Other Sydney burghers have warned against the socialistic trend in the State backing orchestras but the mass of Australians now accept semi-Government musical activity as the only possible means of bringing the best music to the people. One thing is certain: if it had not been for the ABC, Australian music would now be where it was 10 years ago—in the doldrums—and Australia never would have heard the great artists I have listed.

The Commission does not look for a profit from its concert activities and takes world famous performers to the smallest cities so that the people in those cities can hear them. As a rule, the Commission makes money out of its Melbourne and Sydney concerts but loses it in places like Perth, Kalgoorlie, Canberra and Hobart. It believes, however, that it has an obligation to take the best in music to all Australians who want it. Private entrepreneurs, even if they wished, could not afford to indulge in such idealism.

Applying American Methods

Australian orchestras were not at their best when Ormandy arrived. The Commission did not make any move to save its young men from army drafting and gaps in the orchestra caused by service call-up have been filled for the most part by women players, many of whom would not rate a place in ordinary times. But Australian musicians liked the drive and enthusiasm of Ormandy and worked like Trojans for him.

He ran his concerts with dictatorial firmness, pushed orchestras about until he had the people he wanted where he wanted and he got together a unit of key players that he took everywhere he went. He tore through opposition like a tank through a mud heap and refused to permit distances, precedent or musical politicians to bar him from doing what he thought desirable.

Ormandy should get out to Australia again in a year or so. A few more courses of his treatment and Australian music will be going into long pants.

Charles Buttrose, music critic of the Sydney Morning Herald, is now engaged in work for the Australian government in the United States.

Radio Public, State and City Support Orchestras under "Socialized" Plan

Sydney Extends Warm Farewell

By ELIZABETH PLUMMER

Sydney, N. S. W.

Ormandy, after conducting the augmented orchestras in Melbourne, Adelaide and Brisbane, returned to give his farewell concert. To accommodate the booking list and subscribers, the Australian Broadcasting Commission, whose orchestra Ormandy conducted here, arranged for the program to be repeated on three consecutive nights.

At the close of each concert there were scenes of great enthusiasm, the huge audience recalling the conductor again and again and surrounding the platform. On the last evening he was presented with a laurel wreath.

Before leaving for America he announced that through Efrem Zimbalist, director of the Curtis Institute, Philadelphia, he had arranged for two young Australians to obtain scholarships—Claire Simpson, violinist, from the studio of Florent Hoogstoel of the State Conservatorium, and Allison Nelson, gifted 16-year-old pianist of Adelaide, the youngest celebrity artist to appear with the A.B.C. Symphony Orchestra.

In the presence of Lord and Lady Gowrie, the concert opened with the National Anthem and The Star Spangled Banner sung by the Hurlstone Park Choir. Then followed Beethoven's Symphony No. 1, a splendid performance. The Orchestra, with Haydn Beck, as concertmaster, showed the result of their experience under the guest conductor. After the interval Beethoven's Ninth Symphony was heard. The finely balanced collaboration of the choir, the quartet sung by Thea Phillips, soprano, Evelyn Hall, contralto, William Herbert, tenor, and Harold Williams, baritone and the orchestra under complete control made a fitting conclusion of Ormandy's visit to Australia.

Resident Opera Group Founded

A season of grand opera presented by Euston M. Green in conjunction with W. H. Paling & Co. was given at the State Conservatorium. Organized by Sydney de Vries, baritone, the group was named the Kripps-de Vries Grand Opera Co. Faust, and the double bill of Cavalleria Rusticana and Pagliacci were the first works produced on alternate nights. The principal vocalists were, owing to war conditions, resident in Australia. Notwithstanding high prices on the opening night, the hall was sold out.

Harold Williams, baritone, as Mephistopheles showed in voice and action a fine portrayal of the character, and with Evelyn Hall, contralto, as Martha, displayed deep knowledge of the art of opera. Strella Wilson as Marguerite commanded the attention of the audience by the beautiful quality of her voice in the Jewel Song. John Fullard as Faust and Arnold Matters as Valentine were in fine voice. Artists on alternate nights were Lily Kolos as Marguerite, Raymond Beatty as Mephistopheles, William Herbert, Faust, and Colin Chapman as Valentine.

Cavalleria Rusticana and Pagliacci attracted capacity houses. Thea Phillips as Santuzza gave a fine example of her experience in opera, especially in the arias. Reginald Willoughby was successful in the role of Turiddu. Arnold Matters as Tonio, Angela Parscelles as Nedda and Lionel Cecil as Canio gave strong support to the opera. Sydney de Vries sang the Prologue and was in good vocal form. The chorus of 60 voices, which was trained under Curt Prerauer, was excellent. Henry Kripps was the efficient musical director and conductor.

Over 20,000 people attended the season of three weeks. The future of the company, which intends to continue, is believed assured. The audiences were most enthusiastic, giving artists and producers a great reception.

Bainton Opera Has Premiere

Since its inception the State Conservatorium Opera School has progressed remarkably well. The most successful achievement was the premiere of The Pearl Tree. The composer, Dr. Edgar L. Bainton, inspired by the Eastern poem of R. C. Trevelyan, wrote in classic style with beautiful, melodious music for solo, chorus and orchestra. Reginald Willoughby, tenor, as Kristina, and Ruth Pearce-Jones as Radha sang with warmth and deep feeling. Harold Williams as the Hermit gave the required dignity both in voice and appearance. Dorothy Helmrich was impressive as Yashoda. Lesser parts were admirably taken by Nita Maughan as Lalita, Mary Thomas as Chandravali, and Terence Hunt as Valaraena.

Dr. Bainton conducted on the opening night and for the following performances Florent Hoogstoel resumed the leadership. The producers of the Opera School, Roland Foster and Hilda Mulligan, with Aime Kingston and Gwenda Abbot as scenic artists, deserve great credit for their outstanding work.

During the interval of the fifth performance Lord Wakehurst unveiled a bust of Dr. Bainton, presented by the

(*Please turn to page* 18)

SZIGETI IN FILM DEBUT.

Joseph Szigeti joins other top-ranking musicians in lending his art to motion pictures. The violinist has a featured role in the Warner Bros. production, Hollywood Canteen, opening at the Strand Theatre, New York, on Dec. 22. He is shown here with Bette Davis. (Photo © Vitagrain Inc.).

MISCHEL CHERNIAVSKY

"Cellist of Five Continents"

SCORES AGAIN IN SECOND NEW YORK RECITAL AT TOWN HALL, Nov. 18, 1944

Cherniavsky Gives Recital On 'Cello

Second Program Here at Town Hall Includes Works of 18th Century Composers

By NOEL STRAUS

Mischel Cherniavsky, Russian 'cellist, was heard in his second New York recital yesterday afternoon at Town Hall. The artist, who toured this country often in former days with the Cherniavsky Trio and later reached prominence in England as soloist, again proved his ample gifts as technician and interpreter at this latest appearance here.

Mr. Cherniavsky devoted the first half of his program to eighteenth-century offerings—namely, the Porpora sonata in F major, Valentini's sonata in E major and four movements from the unaccompanied suite in C major of Bach. These classics were performed with penetrating comprehension of their style and a nice sense of distinction between their different character.

In the four brief, unpretentious movements of the Porpora work there was the needed simplicity and restraint of approach, while the more expansive measures of the Valentini received just the right amount of augmented breadth and intensity, with the weightiest and most virtuoso disclosures reserved for the Bach excerpts.

Throughout these early compositions the playing was admirable in its coloring, projection of mood and imaginative detail. The intonation was impeccable and the phrasing above reproach. As for the tone produced, it was notable for volume, purity and richness in cantilena, but tended to lose something of its best quality in rapid passages. It was always a singing tone, and capable of most sensitive nuances and gradations, such as were employed in the Largo of the Valentini sonata with outstanding effectiveness. At times there was tendency to be a bit too free in rhythm in the old music, a fact particularly noticeable in the Bourrée of the otherwise impressively handled suite of Bach.

Mr. Cherniavsky's expert musicianship was as pronounced in the romantic field of the Boellmann "Variations Symphoniques," given its full degree of soulful lyricism and technical brilliance. Moszkowski's "Guitar" evidenced lightness in spiccato bowing and Popper's "Spinning Wheel" the rapidity and evenness of his left hand in bravura work.

Sanford Schlussel was the able accompanist.

—*New York Times, Nov. 19, 1944*

A finished performer, Mr. Cherniavsky, also impressed the audience with his musicianly approach to the music on his program, which is another way of saying that he drew attention away from his performance and to the music. . . A pleasing unpretentiousness of personal manner completed the impression of a sincere and gifted musician.

—*N. Y. Herald Tribune, Nov.* 19, 1944

Toronto Pays Tribute to Cherniavsky In Recital at Eaton Auditorium

Mischel Cherniavsky draws a cello bow true and tuneful as Casals' own at its smoothest and best. He is a devoted Bachian too, like his pianist brother. The unaccompanied Bach Suite in C Major was a model of cello song. Chords and double stopping might have been music of two cellos, tones were so full and harmonies so sure. Recitative phrases were definite as declamatory song. The adagio was organ-like in nobility of phrase and sonority. . . . Encores were The Butterfly and The Spinning Wheel of Popper. Both were a sort of unbelievable display of cello virtuosity. To watch the fluttering fingers of the player as the left thumb slid hither and thither over the instrument was to think of Paganini's uncanny finger-magic, or perhaps Svengali's hypnotic touch. But however rapid and complex the passage work tone was always clear and true.—*Toronto Evening Telegram*

Mischel Cherniavsky, Russian 'cellist, one-time member of the Cherniavsky Trio, applied broad technic and smooth tone to a program of old and new music, featuring Porpora, Valentini, Bach and Bloch, in the Town Hall Saturday afternoon. Suave sense of style for 18th-century classicism marked the performance.—*N. Y. World-Telegram, Nov.* 20, 1944

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Cherniavsky also appears in joint recital with his brother, Jan Cherniavsky, pianist, playing sonatas and solos.

RADIO, TELEVISION: by William Taylor—

Composing for Television Holds Brilliant Future

Most composers are not exactly articulate about their own work, except when expressing their inspirations on paper. But 35-year-old Sam Medoff not only has ideas, but he is able to project them with forceful fluency. His observations carry weight, backed up by impressive experience as accompanist, conductor and musical director. Besides composing, he has made arrangements for every type of orchestra, trio, symphony and dance band.

He is intensely interested in television, and has the distinction of composing the music for television's first full length musical broadcast recently.

•

Medoff told us that his first reaction, on approaching the production of a televised musical, was that of a pioneering spirit—a groping among unknown quantities. He did a bunch of television shows, just to flex his muscles. He learned a lot; he found everyone around him intrigued by the same pioneering spirit, and he would say: "Radio must have been like this twenty years ago." He was assured by radio veterans that it was!

He discovered that performers who use radio technique get neglible results. He learned. He sweated and he observed, making mental notes all the time. And he theorized. Because, today, the most positive thing about television production is its very uncertainty.

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To Medoff, the most fascinating slant about the tele-medium is the possibility of uniting the technique of the three main entertainment fields, the theatre, radio and pictures, which was combined in the televised musical he composed, The Boys From Boisé.

In composing and scoring for a television production, he says that one must be acquainted with the vagaries of sound and sight as required in the scoring of a motion picture, since in a sense that is television. The picture is of first importance, and what the picture does. Sound is second, like the back-drop in a theatre. It must never be too "busy" a background musically. It should amplify perfectly the subject that the eye is focused upon.

•

The type of musical background, what instruments are used, are the responsibility of the musical director, whose experience in amplified sound will stand him in good stead. In other words, a musical director in television ought to be able to fix an electrical connection at home without blowing up the house. He must understand something of electronics, and the electrical reproduction of sound, also.

Aside from the technicalities of telecasting, composing a musical score presents the same aspects as any other medium of entertainment. A producer should be able to use the composer's music for a Broadway show, just as for phonograph records, radio or television.

There is no question in Mr. Medoff's mind that if a composer becomes a specialist in televised music, there is an exciting future ahead, when television turns "that corner" and becomes standardized public entertainment.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

Pons and Kostelanetz Cancel Contracts

André Kostelanetz, who for four years has led his orchestra on the Coca-Cola broadcast, has thrown a monkey wrench into that program, which will take it entirely off the air with no replacements in sight. The announcement has just been made he will go overseas again with his wife, Lily Pons, on Dec. 9 for a fifteen-week tour with USO-Camp Shows.

Six concerts scheduled with major U. S. Orchestras have been erased by Kostelanetz besides the Coca-Cola radio engagement. Miss Pons has also deleted several concerts and will not make an appearance with the "Met" this season, but expects to be back for the spring opera tour.

Last summer they did a 15-week overseas tour for USO-Camp Shows in the middle east and Italy losing only two engagements in America.

Metropolitan Opera Presents

When the "Met" Opera Auditions of the Air made their annual bow via the Blue Network Nov. 26 (Sunday 5:30 p. m. EWT.) they bore a new title: The Metropolitan Opera Presents. The new setup will feature a "Met" star as guest soloist, with only one singer competing for the coveted opera contract. Soprano Licia Albanese of the Metropolitan was featured for the initial broadcast and young Robert Merrill, baritone, was the first auditionist. He is known to radio listeners as soloist on NBC's Serenade to America. Wilfred Pelletier will, as in the past, be musical director.

Walküre Is Season's First "Met" Broadcast

When the Met Opera broadcast goes on the air December 2 for the current season with Wagner's music drama Die Walküre, brilliant talent will participate, with Lauritz Melchior, Helen Traubel and Rose Bampton heading the cast. Alexander Kipnis and Kerstin Thorborg will also be heard. Two new artists of the company, Beal Hober and Jeanne Palmer, make their debuts on the stage as well as their first radio appearance. George Szell will conduct. Milton Cross again will be announcer and commentator.

ARTURO TOSCANINI

Toscanini Triumphs in NBC Beethoven Series

One of the most brilliant musical events of this season, and long to be remembered by music lovers, is the current General Motors Symphony of the Air series, by the NBC Symphony Orchestra under the direction of Arturo Toscanini (NBC 5:00 p. m. Sunday EWT). With the second presentation of the nine week Beethoven Festival, Artur Rubinstein, truly one of the world's greatest pianists, gave a memorable performance of the Beethoven Piano Concerto No. 3 in C Minor. The third concert of the series, Nov. 5, the Maestro devoted to the "Eroica." His masterly interpretation of this work has been acclaimed in both hemispheres. Ania Dorfmann, Russian piano virtuoso, was soloist on Nov. 12 and played the Piano Concerto No. 1 in C Major with rare brilliance. This was Miss Dorfmann's second appearance with Toscanini, who some time ago engaged her as the first woman instrumentalist to be heard under his baton. On Nov. 19, the fifth concert comprised the Leonore Overture No. 2 and the Symphony No. 7 in A Major.

Dwelling on Beethoven, since the initial concert, the intermission talks are more in keeping with the programs. At the first concert a startled audience in the RCA Studio was brought down from the clouds with a bounce with a lengthy discussion of a "Duck" boat, which after a moment they patently ignored. Unfortunately, the gentleman who speaks for General Motors is not ideally endowed by nature to function as a commentator. Besides a toneless, hesitant delivery, his reading of the intermission script fails to awaken interest or carry conviction with his hearers.

ROBERT SHILTON,
baritone, preparing the program for his forthcoming broadcast on the Columbia Network, Dec. 10, with Herta Shilton. (Photo by James Abresch).

City Service Premieres Highways in Melody

A new City Service Series made its debut on Oct. 27 (WEAF 8 p. m. to 8:30 p. m. EWT, Friday) titled Highways In Melody, replacing the 17-year-old classical program formerly conducted by Frank Black. In the new setup, Paul Lavalle and his orchestra of 35 now offer a most effective lighter type of musical program, featuring a young American guest artist each week, along with the Christie Singers Choir. With an exceptionally finely balanced orchestra, with strings predominating, the new presentation is sure to be one of the most popular on the air. The musical fare is well balanced and the score arrangements are delightful. Lawrence Brooks, baritone, starring as Edvard Grieg in the Song of Norway, was guest soloist Nov. 10. He possesses a rich, resonant voice, unusually effective on the air waves, but he is too fine an artist to lapse into crooning in the pianissimo passages of his songs. Tune in on this program. You will be a regular listener if you do.

Radio Notebook

In October Renato Rolando, pianist, made his fifth television appearance over station WRGB, Schenectady, N. Y. . . . . Jacques De Menasce, composer-pianist, was heard in the Keyboard Master series over WNYC . . . . Edith Weiss-Mann introduced a series of harpsichord solos which began Oct. 1 on station WABF . . . . Yella Pessl, harpsichordist, began a concert series over station WOFM under the auspices of General Electric . . . . In November, Jane Snow, dramatic soprano, premiered two new compositions of Johan Franco via WNYC . . . . Contralto Elizabeth Wysor was soloist on Saturday programs in the American Artist Series with WQXR . . . . George Szell made his first of two successive appearances as guest conductor of the Cleveland Orchestra on Nov. 5 . . . . Henry Weber, Maestro of the WGN Symphony Orchestra, on Nov. 11 celebrated the completion of two decades as conductor of opera and symphony orchestra in America . . . . Koussevitzky conducted Berlioz' Symphony, Harold in Italy, on the 110th anniversary of the premiere, at the weekly concert of the Boston Symphony via the Blue network, Nov. 11 . . . . Nathan Milstein was guest soloist with the Philadelphia Orchestra, Nov. 12 . . . . Michael Rosenker, assistant concert-master of the N. Y. Philharmonic-Symphony, was soloist under Monteux, on Nov. 12 . . . . Charles Everett, dramatic baritone, was soloist at the Brooklyn Museum War Stamp concert with Hugh Ross as accompanist, Nov. 12, WNYC . . . . . André Kostelanetz presented for the first time on the air via CBS on Nov. 26 the musical score of Cole Porter's Seven Lively Arts, new Billy Rose show. This was the first time the music has been heard anywhere. Porter requested "Kosty" to introduce the music . . . . As a means of providing radio entertainment for wounded war veterans receiving medical care and treatment at Valley Forge General Hospital, just outside Philadelphia, 100 radios from their own homes have been contributed by members of the Philco organization, including management and employees, and presented to the hospital authorities by John Ballantyne, president . . . . Rose Bampton, American soprano of the "Met," has resumed her concert tour which was interrupted by the death of her father, Samuel W. Bampton. Miss Bampton was obliged to cancel a recital in Janesville, Wis. and her appearance in Othello with the Chicago Civic Opera Company Nov. 6.

Directing for Radio a Complex Assignment, Says Young Conductor

Frederick Dvonch Compares Problems with Concert Hall

One's first impression of Frederick Dvonch is one of surprise. He looks entirely too youthful to have achieved such an enviable record of solid accomplishment in his chosen field. It would do credit to a man twice his age.

His mastery of mature and musicianly technique, which he demonstrates on the podium, becomes less surprising, however, when you discover he was only five years old when his mother placed him under the tutelage of Ludwig Cernusek. Three years later, when he was eight, he made his formal debut as a violinist. During the intervening 24 years, he has devoted all his energies and time to music.

This season the young maestro in addition to the sponsored program Steel Horizons, conducts the Music for Worship on Mondays, and the Sinfonetta series on Fridays—all features on the Mutual network.

When you watch Dvonch work with the Steel Horizons orchestra, you find all the instrumentalists call him "Fred," which is perfectly natural, since all of them are his seniors. But the moment he raised his baton, there was no question who was boss. He knows exactly what he wants, and more important still, just how to get it. Anyone knows, in the music profession, that a conductor or an artist can fool the public, but you can't fool old orchestra men.

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We asked Dvonch just what difference he found, if any, between conducting for radio and a symphony orchestra on the concert stage.

"Radio conducting," he replied, "is entirely different from conducting a symphony orchestra because of the problem of radio technique, although I can truthfully say I had no difficulty in adapting myself easily to broadcasting."

"Specifically," we inquired, "what are the actual problems you do find in radio conducting?"

Dvonch thought a moment. "The first thing." he answered, "is the engineer in the control room. If the engineering setup isn't good, the orchestral effects are lost. There is no doubt in my mind that in the near future, a trained musician will sit in with the engineer for obvious reasons.

"Then," he continued, "some instruments respond differently to the mike, acoustically, than they do in a concert hall, because some instruments are richer in tone and more penetrating. The arrangement of an orchestra is therefore entirely different in radio.

"I cannot sympathize with conductors who hurry up the tempo or slow it down, as the occasion may be, just to fill in the time. In other words, the interpretation or conception should not be distorted by mechanical or technical problems."

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Dvonch is keenly interested in young American musicians. He finds that their musical standard is high and that they possess a capacity of speed in accomplishing results probably the righest in the world.

"You see," he explained, "an instrumentalist must be able to produce instantly the demands of music or of the conductor. A young musician is immediately aware of the high standard expected in New York."

We asked him how it happened that he began his career at such an early age.

"That," he said with a twinkle in his eye, "was owing to my mother's unbounded confidence in the family musical inheritance. She was confident I should have a flair for music, basing it on the fact that my father had conducted a band in World War I, and on her side of the family, my great-great-grandfather was a well known violin maker and his great grandfather was a violinist. So when I was three, she began to give me lessons on a child's violin."

This was reason enough for Dvonch's remarkably early launching in music. For in the formative years of every creative person, there is a definite motivating influence, whether recognized or not, that strongly shapes a solid foundation for a successful career. This is why, at the age of 32, he has distinguished himself not only as a soloist with major American orchestras, but as a conductor and composer as well. Dvonch holds the degree of Bachelor of Music, Chicago Musical College, is graduate of both violin and conducting of the Juillard Graduate School, and from New York College of Music holds both an Artist Diploma and a Doctorate of Music.

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A good story concerning Dvonch's youthful appearance is going the rounds of radio these days. It concerns his first meeting with a representative of the sponsor of Mutual's program, Steel Horizons, a prominent steel man from Pennsylvania. They had agreed to meet for dinner at a New York hotel. The steel representative entered the lobby and sat down. Dvonch came in a moment later and occupied the next chair. Both of them spent the next forty-five minutes eagerly scanning everyone who came in the lobby.

Finally, when Dvonch heard the Pennsylvanian muttering something about "these temperamental musicians," he realized with a jolt that the gentleman was the sponsor's emissary. The man never even considered Dvonch as a likely prospect for a maestro, since he confessed afterward he had in mind a middle-aged, somewhat "long-haired" looking individual.

Small wonder he was deceived by Dvonch's appearance, for radio's youngest conductor has the Sinatra "come-hither" (although under restraint) and if he has the urge has a good chance to lure the "bobby sox" brigade completely over to his corner.

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The Army Hour Offers First-Hand Narratives

To the folks back home, who would like a more dramatic and vivid picture of the war than the regular routine news coverage can offer, should tune in some Sunday on NBC's Army Hour (WEAF 3:30 p. m. EWT). The fabled magic carpet of the Arabian Nights had nothing on this marvellous demonstration of radio, undreamed of during the first world war. In a matter of seconds you are whisked to every fighting front with descriptions of battles seen through the eyes of fighting men. They tell a thrilling story of actual combat with the roar of battle as a background.

This program began on April 5, 1944, when the War Department inaugurated the NBC Public Service series. It has been a connecting link, not only between production and battle lines, but between the home and the GI at the front. Many parents, wives and other relatives have heard their loved ones on the program from remote corners of the world. Those in charge of producing the show eagerly await their most exciting broadcasts, direct from Berlin and Tokyo.

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Composes for Films

The indefatigable Bernard Herrmann, young American composer, and conductor of the CBS Symphony Orchestra, has left for Hollywood where he will spend the next six weeks working on music for a new CBS dramatic program originating from the coast, and will complete the score for the 20th Century-Fox film, Hangover Square.

CONGRATULATIONS:
Mona Paulee, mezzo-soprano of the Metropolitan Opera, felicitates her "Met" confrere, John Baker, baritone, right, and conductor Frederick Dvonch on their new network musical program, Steel Horizons, which she visited recently.

Opera Singers on Air

Helen Traubel, soprano of the "Met," guested on The Telephone Hour, Nov. 13 . . . . James Melton also highlighted on The Telephone Hour Nov. 20 . . . . Regina Resnik, new "Met" soprano, was featured on CBS' Lyn Murray Show, Nov. 20.

Wolters School Trains Pupils for Drama Assignments

Annett Wolter, who established The Wolter School of Speech and Drama over 25 years ago in Carnegie Hall, New York, cherishes a tribute made her by the late David Belasco, who said: "Annett Wolter has proven herself in the work she has done for me able and accomplished. . . She has pronounced ability in Coaching and Directing . . . a lady versed in all the arts of the theatre." Mme. Wolter's academic background comprises training in America and England, including Columbia University and Oxford University. She is perhaps the only teacher who has brought to her profession medical, anatomical and psycholical education, an unusually extensive equipment to guide those in her charge.

The Wolter School has courses in drama for the stage, screen, radio and television; radio announcing and technique; cultured speech; correct breathing and voice development; public speaking; poise and posture; personality development; teachers' training; correction of foreign accents; correction of speech defects; vocabulary and grammar; singing, violin and piano.

Bostonians at Hunter

Allis-Chalmers, whose Boston Symphony broadcast originated in New York for the first time this season, on Nov. 18 at the Hunter College Auditorium, allocated a $1,000 bond for each ticket given out by their New York office. The intermission feature was a special salute to the Chemical Industry of America. The program, as usual, was heard over the Blue. Dr. Koussevitzky featured Shostakovitch's Sixth Symphony. Admission to the concert was by the purchase of a war bond.

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THE DANCE: BALLET INTERNATIONAL OFFERS PREMIERES OF MORE NOVELTIES

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Attention in New York continues to be focused on Ballet International. George de Quevas, the artistic director, has announced that the season has been extended and performances will be given at the International Theatre, Columbus Circle, through Dec. 2. After the first of the year the company, headed by Eglevsky, Essen, Marie-Jeanne and William Dollar, will go on tour. The itinerary has not yet been released.

Since the gala opening, which offered two world premieres—Brahms Variations and Colloque Sentimental—several more "firsts" have been presented. The new ballets include Sebastian, Memories, Pictures at an Exhibition, and Prince Goudal's Festival. There has also been a revival of William Dollar's version of the Chopin piano concerto, currently renamed Constantia.

Sebastian Bows

Sebastian, a ballet in one act and three scenes, is based on a story by the composer of the ballet, Gian-Carlo Menotti. Edward Caton is the choreographer, Oliver Smith designed the set, and Milena is credited for the costumes.

The action takes place in Venice at the end of the 17th Century. The story deals with a young nobleman (Kari Karnakoski) who falls in love with a beautiful courtesan (Viola Essen). His sisters (Lisa Maslova and Yvonne Patterson) are outraged and resort to witchcraft in order to torture their brother's beloved. In the meantime, and to make things a little more complicated, the sisters' Moorish servant is secretly in love with the courtesan. As one can readily imagine, it all adds up to quite a melodramatic, and not always an entirely convincing, affair.

On the credit side, there are commendable points. The music is quite superior to the usual original ballet score, and chances are it could stand up on its own as music. Caton's bow as a choreographer reveals a creative talent. There are many fine passages of interesting and inventive movement. Moncion, in the role of Sebastian (the Moorish servant), is a credible performer and just about stole the show. It is unfortunate that Viola Essen has been costumed so unbecomingly, as it does detract from her sincere efforts.

Memories is based on a story by Winthrop Palmer. To quote from the program: "An old musician remembers his life. He worshipped the spirit of a woman; when she yielded to another's desire, he gave her up for his music. . . ." Waltzes of Brahms orchestrated by Maurice Baron serve as the music for Simon Semenoff's rather monotonous choreography. Raoul Pené Dubois has furnished effective scenery and costumes for the piece.

The major portion of the dancing falls into the hands of Essen, Geleznova, Iolas, Moncion, and Guelis; they waltz in and out as the corps de ballet waltzes and waltzes. The ballet is much too long for what it has to say. Everyone looks pretty, charming and happy, except the Old Musician, who appears on the scene occasionally, but nothing actually happens. A great deal of editing and revising, with particular attion to pointing up the theme, would help the piece considerably.

Moussorgsky's Pictures at an Exhibition is such vividly descriptive music that any choreography, regardless of how appropriate, would, to most people, appear superfluous. Bronislava Nijinska approaches the work as she imagines it would have been done in present-day Russia. Boris Aronson has, therefore, provided just the bare essentials in costuming and scenery, Ivan Boutnikoff has made a special orchestral arrangement of the music.

Katia Geleznova lends grace and color to the piece while Sergei Ismailoff, as her partner and leading male dancer, displays a great deal of character and life. Several of the pictures are rather cleverly portrayed, such as the Ox-Cart and The Drinkers and the Great Gate at Kiev. Had some of the corps de ballet, especially on the male side, been more experienced, Mme. Nijinska's intentions would no doubt come through a little more clearly.

Prince Goudal's Festival

The most recent of the premieres, Prince Goudal's Festival, was choreographed by the well-known opera ballet master, Boris Romanoff. Since most of Mr. Romanoff's career has been spent in leading opera houses here and abroad, it is not surprising that he should select music from an opera, Rubinstein's Demon, for his ballet. It is also not surprising that the work should resemble an opera ballet.

Rubinstein's music, orchestrated for the occasion by Maurice Baron, is reminiscent of Borodin's more languorous moments. Mztislav Dobujinsky, an authority on the art and culture of the Caucasus designed a sumptuous and extremely effective set, but the elaborate costumes were a little too much for such a large cast on a comparatively small stage.

Romanoff invented some lovely dances for Viola Essen. She displayed a delightful quality of simplicity and charm in the work. Eglevsky's assignment was not quite as successful; he seemed to acquire a style not altogether in harmony with the rest of the work. Perhaps with fewer dancers on the stage, the dances would not only show to better advantage, but the whole piece would not appear to be so overdressed and stuffy.

One of the nicest works in the repertoire, so far, is William Dollar's Constantia—a classic ballet set to Chopin's F minor piano concerto, orchestrated by Adolf Schmid.

SCENE FROM PICTURES AT AN EXHIBITION,
new ballet by Nijinska premiered by Ballet International. (Photo by Fred Fehl).

Marie-Jeanne does a remarkable job with one of the most difficult parts in the entire repertoire. She has an unusually fine technique and a rather brittle style that is all her own, and which she knows how to use to advantage. William Dollar also does some fine work, and Yvonne Patterson has quite a few dazzling tricks to perform. Dollar handles his dancers well, and his composition has unity and form. There is only one serious fault in the work, and that is the Grace Houston costume designs. They just don't seem to fit into the picture.

In Swan Lake, the story is quite the reverse, for Miss Houston has provided the best costumes for that ballet seen here so far. And, incidentally, Anatole Vilzak's supervision of the work should be mentioned in superlatives. It is extremely well staged and the lighting effects, different from any used by the other companies, are a great improvement. Viola Essen and Eglevsky are excellent as the Swan Queen and Prince, and Eglevsky continues to bring down the house after his solo.

The orchestra is a good one, under the direction of Alexander Smallens and George Schick, as far as quality is concerned, but the conductors still seem to be unsympathetic toward the dancers.

La Meri in Ravel Work

On Nov. 14, La Meri and Company presented the first performance of choreographic tone poem by La Meri set to Ravel's Alborada del Gracioso. Mme. La Meri is an accomplished poet as well as dancer, and this work is a combination of her many gifts, since she uses one of her original verses as the theme of the piece. It is a moving and passionate composition completely different from anything in La Meri's repertoire. As usual, it is elegantly costumed and suavely produced. Assisting Mme. La Meri were Aldo Cadena, Mera Goorian, Juana, Lilian, and Edna Dieman.

The program opened with a fine performance of Swan Lake, in spite of the many new dancers. There were also six dances of the Orient.

For an evening of instructive entertainment, one can never go wrong by attending a performance at the School of Natya.

Dance Notes

Ruth Page and Sgt. Bentley Stone are to produce their all-American ballet, Frankie and Johnny, for the Ballet Russe de Monte Carlo . . . Karla Margo, a dancer who specializes in dances of the Far East, is now appearing as one of the Indian musicians, with Wana Singh in the new Broadway musical hit, Sadie Thompson.

Iva Kitchell added performances in Tucson and Phoenix, Ariz., while on her present tour of the South and Southwest. She returns to New York sometime around the middle of December . . . . Jose Greco writes Argentinita's company had to cancel a very important date in Augusta, Ga., because the luggage and trunks with all the costumes were taken off the train at a little town called Florence, S. C. They plan to make up the date on their way back to New York so that the 3,000 disappointed people can still have an opportunity to see Argentinita and her group.

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BOSTON: RECITALISTS HOLD STAGE

By JULES WOLFFERS

BOSTON.—William Primrose gave a remarkable demonstration of viola virtuosity when he appeared with the Boston Symphony Orchestra for the sixth pair of Friday-Saturday concerts. The audience which received the soloist so warmly had ample opportunity to judge, for he was on the platform for the major part of the evening, first in the Berlioz "Harold in Italy" Symphony, and later in the Bloch Suite for Viola and Orchestra. It is not only that Mr. Primrose is complete master of his instrument or that he draws a tone of rich and surpassing beauty, but it is his ability to throw himself completely into the mood and style demanded that give his interpretations such distinct validity.

Dr. Koussevitzky opened the program with Toch's Pinocchio Overture, a deft, sprightly performance that must have gladdened the heart of the composer, who was present at both concerts. The unrivalled Koussevitzky reading of Till Eulenspiegel by Strauss closed a program rich in interest and charm.

This was the final concert of the orchestra before its departure on its first tour of the season, when it gave programs in New Haven, New York, Brooklyn and New Brunswick.

San Carlo Opera Series

Earlier in the season Fortune Gallo's San Carlo Opera achieved some really splendid results in a ten-performance engagement at the Boston Opera House. True, the list presented the same standard operas that managers are forced to put on time after time, but there was nothing routine in the manner of presentation. Nicholas Rescigno was thoroughly competent as conductor and the productions gained much from Mario Valle's well-planned stage direction. The various casts presented a wealth of fine singing with such artists as Bruna Castagna, Eugene Conley (on leave from the army), Mary Henderson, Tandy Mackenzie, Margery Mayer and Mr. Valle himself, who still essays a role now and then and more than creditably.

The Boston Morning Musicales launched their 17th season at the Hotel Statler with the Metropolitan Opera tenor, James Melton, who received a warm welcome from the capacity audience for his well-poised and intelligent singing. Ably assisted by Robert Hill, Mr. Melton was in good voice and excellent form. These Wednesday morning recitals benefit the Boston School of Occupational Therapy and are sold out year after year, which goes to show what good music, a good cause, and a touch of social éclat can do.

Early Music Heard

Also opening its season was the Boston Society of Early Music, which presented music by Frescobaldi, K. P. E. Bach, Froberger, Sweelinck, J. S. Bach, and Rosenmuller at the Women's City Club before a large and distinguished audience. With soprano Olga Averino the soloist, the Messrs. Paul Federovsky (descant), Albert Bernard (treble), Alfred Zighera (viola da gamba) and Putnam Aldrich (harpsichord), played neatly and with authentic flavor.

Among visiting recitalists, Carroll Glenn made an auspicious debut here in a Jordan Hall program before an audience which came out of curiosity but stayed to applaud sincerely. Miss Glenn's violinism is of a high order indeed, with warm, full breadth of tone, a first-class technic and a lively musical imagination. Undeniably she is one of our top-flight native performers.

There have been many programs by visiting artists but practically no formal recitals by resident musicians. This trend has its serious implications.

Artists Engaged for Mexico

George H. Dalrymple reports that he has signed the following artists for appearances in the Palacio de Bellas Artes, Mexico City, next season: Eloise MacDonald, lyric coloratura soprano; Adelaide Van Wey, contralto (second season); Ross Pratt, Canadian pianist; Mark Wollner, violinist; Dr. Felix Gunther, lecturer. Miss MacDonald sang Musetta in La Boheme with the New Orleans Opera on November 25 and 26. William Wymetal is to stage and direct this company's production of Faust.

Chicago University Aids Today's Composers

By CECIL M. SMITH,

Chairman of the Department of Music, University of Chicago

CHICAGO—At the University of Chicago a sense of responsibility has long been felt toward the composers of our own time. It remained for Remi Gassmann, music critic of the Chicago Times, who had been appointed to the University faculty in 1942, to conceive an attractive framework for the presentation of contemporary compositions on the University campus. In the Fall of 1943 Mr. Gassmann planned a series of Composers Concerts of varied scope and appeal. Whenever possible, the composers themselves were asked to participate, and frequently to lecture. The first season proved an immediate success. Mandel Hall on the University campus was quickly sold out and hundreds were turned away.

Three of the four concerts given in the first season were devoted to works by single composers—Darius Milhaud, Igor Stravinsky, and Paul Hindemith. Mr. Milhaud and Mr. Hindemith participated in the concerts as pianists, and Mr. Stravinsky as both pianist and conductor. An American program of works by Aaron Copland, Virgil Thomson, and Remi Gassmann concluded the season, with Mr. Copland and Mr. Gassmann present. Some auditors found the American program the most stimulating of all.

In their second season, the University of Chicago Composers Concerts now represent a seasoned and secure venture. Athough the first season suffered an inevitable financial loss, even with sold out houses, the University administration is so convinced of the public value of the Composers Concerts that it has continued a subsidy for them. Mr. Gassmann has planned a much more diversified list of programs for the current year. At the opening concert on Nov. 3, Hans Lange conducted a chamber orchestra in first Chicago performances of Stravinsky's Dumbarton Oaks Concerto and Samuel Barber's new Capricorn Concerto, and, with the collaboration of Rudolph Ganz as pianist, presented the Concertino by Jean Françaix and Hindemith's Kammermusik No. 1. Future concerts will bring forward Schönberg's third string quartet, played by the Pro Arte String Quartet in celebration of the composers seventieth anniversary; Prokofieff's new violin sonata, and Stravinsky's Duo Concertant, played by Joseph Szigeti; and works by Alexandre Tansman, who will both play the piano and lecture at the University. For the first time this year, stage productions will be presented. Work is now in progress toward the American première of Milhaud's opera Les Malheurs d'Orphée under the artistic direction of Edith Mason; and Ruth Page will be the artistic director of a program of new ballets next Spring.

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NATIONAL SYMPHONY OPENS NEW SEASON WITH ECLAT (Headline, *Times-Herald*, Nov. 9, 1944); DR. KINDLER RECEIVES OVATION AS SYMPHONY OPENS SEASON (Headline, *Evening Star*, same date)

BALTIMORE, MD.

Notwithstanding their intense interest in the second wartime election in the nation's history, the Lyric was packed when the National Symphony opened the first concert of its 14th Baltimore season . . . The orchestra played with wonderful sonority. (*The Sun*, Nov. 8, 1944): The orchestra was in splendid form. (*News-Post*, same date)

NEWARK, N. J.

As conductor throughout, Dr. Kindler was his usual authoritative and commanding self, capable of drawing much from his musicians with a seeming minimum of effort. (*Star-Ledger*, Nov. 6, 1944)

NORFOLK, VA.

AUDIENCE OF 3,000 APPLAUDS NATIONAL SYMPHONY ORCHESTRA —The Tchaikovsky work was an example of fine musicianship, and demonstrated the precision for which the orchestra is famous. Dr. Kindler's conducting was, as usual, of the very finest. (*Virginian-Pilot*, Nov. 17, 1944)

RICHMOND, VA.

It was a superlatively beautiful performance by Dr. Kindler and the men and women of the orchestra. (*News Leader*, Nov. 18, 1944)

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BRITAIN SETS A PRECEDENT WITH NEW SUBSIDIES for SYMPHONIC ORCHESTRAS

Musical post-war planning in England already has led to some concrete endeavor. There is, for instance, the National Association of Symphony Orchestras, which was founded early in 1943 and represents five organizations, the Scottish, Hallé, Liverpool Philharmonic, London Symphony, and London Philharmonic orchestras.

This Association—there should be a similar one in America—plans orchestral music on a national scale, avoiding all other than artistic competition. It has solved certain problems, including the overlapping of concerts and programs in provincial towns, and looks forward to the post-war scene which, it thinks, will offer new and great possibilities for orchestral activity.

Saga of the Philharmonic

This is one example. The story of the London Philharmonic is another. Before the war it was Beecham's own orchestra and one of the virtuoso ensembles of the world. In 1939 it was threatened with dissolution but met the challenge in a forthright and original manner. Today it has regained its position as the most far-sighted of British orchestras. Its history is told in a pamphlet obtainable at LPO concerts, and much of the following information is derived from it.

As orchestras go, it is young; it was formed in 1932 by Sir Thomas and a group of interested, wealthy friends. In the first seven years of its existence it took part in every important London series, including the opera seasons at Covent Garden and the Russian Ballet, also specializing in the music of such disparate composers as Mozart, Delius and Sibelius. Foreign visits included appearances in Brussels, throughout Germany and in Paris. But, despite the great artistic success, the wealthy patrons dropped away, and Beecham had to "carry" the orchestra alone.

Effect of the War

1939 came, and the war. The Russian Ballet failed to appear, there was no Opera season and Covent Garden was turned into a dance hall (which it still is) to the horror of every musician in England. And then came the announcement of the voluntary liquidation of the company that had been governing the LPO. At the liquidators' meeting, Sir Thomas faced an array of determined creditors and, in an outburst almost unprecedented in the history of oratory, sent them away abashed! They have not been heard from since.

Beecham, however, doubted himself whether the orchestra could be held together, and invited suggestions. Two members put forth a scheme whereby the orchestra would take over its own responsibility, elect a committee and investigate all possibilities for keeping the players together. It was decided that a company be formed and that no one who was not an active, playing member of the orchestra could hold any position as shareholder or director.

It was a revolutionary plan, but it worked. Today the London Philharmonic is the only major British orchestra that runs itself, is responsible to no outside influence and is a purely co-operative body. Its position now is secure. But the years 1930 to 1943 brought many problems, some of which seemed at the time to be almost insoluble.

To save the orchestra, a steady stream of support was needed, and London at that time could not provide enough. Provincial touring became a necessity. An appeal to the people was made and enough money received to tide the group over for a while. A successful Beethoven Festival was inaugurated, an ensuing Bach Festival failed, and then things were worse than before.

Defied the "Blitz"

At this point, J. B. Priestly appealed to the British public over the facilities of the British Broadcasting Corporation, and Jack Hylton, the popular jazz band maestro, underwrote a nation-wide tour. Despite the fact that the Battle of Britain was then in progress, the "Blitz" of 1940-1 in full swing, the orchestra resolved to play all the announced concerts. Their persistence is giving them, regardless of the fact of whether or not the town in which they played was bombed, had its effect. And by the time that most of the major raids were over, the orchestra had established a new popularity for itself by having played in many towns—at music halls, cinemas, town auditoriums, and the like—where symphony concerts had previously been unknown. It also had popularized music of the highest type by playing concerts at prices which previously had been charged for the motion pictures, music hall and sports.

On Sunday, May 11, 1941, the orchestra members turned up at Queen's Hall in London for a morning rehearsal, only to find a pile of debris and a street littered with twisted and charred musical instruments. A German bomb in the night had done its sorry work.

Instead of calling the whole thing quits, the players found another hall, managed to beg, steal or borrow some instruments, and at three o'clock that afternoon the scheduled concert took place as had been announced—though a mere half-hour late.

That probably was the turning point. Things could not have become worse, and a tour which followed was successful.

In those days the LPO was more or less a crusading, unchallenged unit, with little or no competition. Soon other orchestras followed its example by making similar tours of the provinces, and all the elements of private enterprise re-entered the field, which had been somewhat lacking during the depression years. The National Association of Symphony Orchestras was founded.

Still the financial problem of the LPO was not nearly solved by the success of its tours, for the expenses swallowed up most of the receipts. Every orchestra was forced to spend most of its time giving concerts, with little leisure for rehearsal or the study of new works. As a result, orchestral programs tended to become stylized or stereotyped. Though the London Philharmonic's programs are perhaps better than most, there has seldom been such a plethora of "Emperor" concertos, Beethoven symphonies and other standard works as in England today.

CEMA to the Rescue

The London Philharmonic continued to believe that, as long as musicians were left at the mercy of the box-office, British orchestras would continue to compare unfavorably with the world's best. The CEMA—Council for the Encouragement of Music and the Arts—which is a subsidiary of the Department of Education, had been giving a nominal grant to recognized orchestras. But this aid had not yet reached the point where the organizers and managers of orchestras could regard artistic matters as more important than monetary problems.

This situation has markedly changed within the last six months or so, for the CEMA has agreed to support financially the whole of the work of the major orchestras of Great Britain. These include the London Philharmonic Orchestra, the London Symphony Orchestra, the Hallé Orchestra of Manchester, and the Liverpool Philharmonic, while some aid will also be given to the Scottish and Northern Philharmonic Orchestras. The BBC Symphony Orchestra already is maintained by the British Broadcasting Corporation, which is supported in turn by the taxes paid by owners of radio sets, and is, like the Post-Office, a function of the Government.

It is hoped that the orchestras' association with the CEMA will help them to maintain the best possible working conditions for their players, and to limit the number of concerts, giving time for rehearsals and rest; that it will provide opportunities for new conductors, new soloists and new works, and will aid generally in maintaining the highest standards of performance.

At any rate, the public for orchestral concerts has grown vastly during the war. Music, instead of being a luxury for the few, has become a necessity of the many. This bodes well for the future of the art, not only in Britain, but throughout all free lands. As the war comes to a triumphant conclusion, and more oppressed nations are liberated, it is possible that we shall witness a great world movement in which art will increasingly become the privilege of every man.

AFTER AN AIR RAID

children find relief from haunting fears in the music provided at a London Rest Centre by the Council for the Encouragement of Music and the Arts, Lord Keynes, chairman. (Photo from London Daily Sketch).

Australia

(*Continued from page* 12)

Associated Newspapers, Ltd. (the sculptor being Dr. Arthur Fleishmann) to mark the 10th anniversary of his administration of the Conservatorium.

In celebration of this event, Elizabeth Plummer, Chairman of the Music Circle of the Sydney Lyceum Club, arranged a reception. The guests of honor were Dr. and Mrs. Bainton, Mr. and Mrs. Roland Foster, Hilda Mulligan, Aime Kingston and Gwenda Abbot. The club-room was filled with members and guests. Richard Farrel played the National Anthem and The Star Spangled Banner, a transcription for the piano by the American pianist, Josef Hofmann, which was published in Musical Courier, being used. H. G. Moses, general manager of the Australian Broadcasting Commission, in a eulogy of the work of Dr. Brainton, said that when he arrived from England ten years ago there were 800 students, and now there were 1,800 at the State Conservatorium. Two young students from this institution heard in the program were Perry Hart, violinist, and Maureen Jones, pianist.

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NEW YORK CONCERTS: New Works and Artists Presented As Recital Season Gains Impetus

Pierre Monteux, on leave from his San Francisco Orchestra, conducted the Philharmonic concert at Carnegie Hall, Nov. 2. His approach to music, typically French, concerns itself first with the uncovering of the form of the work he presents. This gives his performances great clarity and transparence. No wonder that Beethoven's Leonore Overture No. 3 and Brahms' Symphony No. 3 had luminous readings. Mr. Monteux is also a dramatist, and therefore does not hesitate to use *rubati* whenever the dramatic tension of the work demands them. In the Leonore Overture, the listener could fully experience the tremendous drama of the music; and the same effect came from the first movement of the Brahms symphony. But strangely enough, the idyllic parts of the latter work, through too much drama, sounded somewhat heavy at times. This does not mean that Monteux's interpretations, from a musician's point of view, were not first rate or that the orchestra did not follow his intentions with complete devotion.

Monteux delved deeply into his very special domain when he interpreted Debussy's Images. He played the entire suite, including the usually independently-played Iberia with Gigues, and winding up with Rondes de Printemps. I doubt whether this completeness is to the advantage of the work for it makes it long and rather repetitious. Admirable again was Monteux's feeling for what I would call the action in these compositions, but again the melodic lines could have "sung" more and the climactic effects were over-emphasized. With Respighi's Pines of Rome the concert came to an exciting close. Especially the third and fourth movements of this symphonic poem had rare impact and eloquence. A full house fêted the conductor with enthusiasm.

Fleisher With Philharmonic

On Nov. 5, after opening the Philharmonic concert with Beethoven's Overture to Prometheus, Monteux conducted a performance of Brahms' Concerto for piano and orchestra in D minor, with the 16-year-old Leon Fleisher as soloist. Fleisher, a pupil of Artur Schnabel, has inherited from his master the strong sense of style for this classical concerto. His enormous technic is not a goal in itself but made a servant to achieve the most impressive musical production. Some passages were done most beautifully. As is only natural, others were less convincing. But on the whole, the result was most impressive. Especially the third movement came off splendidly.

A first performance of William Grant Still's symphonic poem, Old California, which (in the composer's own words) is program music depicting the historical background of California, showed a work effective without being important.

Two Nocturnes by Debussy, Nuages and Fêtes, were conducted with utmost virtuosity and clarity of sound. The concert closed with Strauss' Don Juan. This reporter has not heard a performance of this work for many years which was as thoroughly convincing. The secret of this unique achievement, in his opinion, is that Monteux is not afraid to go to the limit of his emotions. The result was a glowing, deeply moving production of a work which, in spite of being 56 years old, sounds as if it were written today. No wonder the audience of the sold-out hall gave conductor and orchestra a rousing ovation, which it also bestowed upon the soloist in the Brahms work. H. W. L.

Philadelphians and Kapell

The Philadelphia Orchestra, Eugene Ormandy conducting, with William Kapell as piano soloist, on Nov. 7 proved anew what an incomparable instrument this ensemble is, and how close its unity with its conductor has grown. The evening was again a feast of sound and a triumph of orchestral discipline. Miaskowsky's Symphony No. 21, though not a characteristic work of contemporary music, came off magnificently. The sound of the string section was rich, and the work (which shows the influence of Borodin and Tchaikovsky and of impressionistic French music) had a performance which made it sound like a first-rate composition.

Shostakovich's Fifth Symphony, played with the same mastery, already sounds like a classic. Again one was startled by the resemblance in style between this work and the symphonic works of Mahler and Bruckner. The Allegretto could just as well have been written by the former. The Largo sounded like a prayer in the intense interpretation of Ormandy. The last movement, with its martial rhythms, had a rousing effect and took the house by storm.

An ovation was also bestowed on the soloist, William Kapell, who played the Rachmaninoff Rhapsody on a Theme of Paganini. Kapell easily can be counted among the best concert pianists. His perfect technic, convincing musicality and overwhelming temperament work together to produce a performance not easily forgotten. The evening brought endless applause to conductor, orchestra and soloist. H. W. L.

Under the direction of Monteux, the Philharmonic, on Nov. 9, provided a colorful, tonally splendid concert. The Jubel Overture of Weber and Pièce Héroïque by Franck (arr. by O'Connell) were tuneful, if not as musically weighty as the First Symphony of Beethoven. Mr. Monteux played the latter opus expressively, bringing ease and a lively charm into its severe phrases.

The music of Milhaud's Suite Symphonique No. 2 retains its position as perhaps the French composer's most attractive work. The program closed with Hindemith's Mathis der Maler suite, the orchestra moving through this fine score with increasing intensity and maintaining the spirit until the final incandescent climax. M. C.

Monteux in Farewell

The Philharmonic Orchestra, with Pierre Monteux again conducting, had Michael Rosenker, violinist, as soloist on Nov. 12. For this concert Monteux chose a program constituted of diverse elements. After an opening with Berlioz's Benvenuto Cellini Overture, excellently played by the orchestra, Rosenker shone in the Sibelius concerto. His reliable technic and good muscianship registered finelv, but he was not able to convince this listener that the work confronts orchestra and soloist with too gratifying a task.

Monteux gave a superb reading of the Prokofieff-Byrns Suite Diabolique in which Farce Humoristique and Marche are especially good show pieces for orchestra and conductor. The latter missed no opportunity to make the symphonic instrument sparkle. High point of the evening was Monteux reading of Ravel's Rapsodie Espagnole. The tone he produces with his orchestra is of incomparable beauty, and his interpretation of French impressionistic music is unsurpassed. That Monteux is not limited to this sphere was shown in his magnificent and profound reading of Wagner's Prelude and Love-Death from Tristan und Isolde, which closed the concert and brought a rousing ovation for the leader and his players.

Bostonians Revive Berlioz

The Boston Symphony, under Serge Koussevitzky, opened its New York series on Nov. 15 at Carnegie Hall with a program of two symphonies—Beethoven's Eroica, played with dramatic power and fine cohesion of tone, and Berlioz' Harold in Italy, which had William Primrose as a particularly fine soloist in its extended viola part. The work sounds rather fustian in spots, but the conductor did much to revive its once-fervid romantic spirit. The orchestra, perhaps owing to some change in the seating arrangement or stage setting, did not sound as well at all times, as one remembered from last year. The Eroica found Koussevitzky in his best estate of musicianship and imagination. The response was warm. R. M.

From Clementi to Mahler

The Nov. 16 concert of the Philharmonic Orchestra at Carnegie Hall, under Rodzinski, had only two numbers, the Clementi-Casella Symphony in D, and Mahler's Lied von der Erde with Kirsten Thorborg, contralto, and Charles Kullman, tenor, as soloists.

Clementi's music is in the best tradition of his period, immaculately formal, well proportioned, perfectly balanced, and conservative in tune, harmony and rhythm. It flows along pleasantly, and has a nostalgic tinge of the days when almost every good composer could toss off a symphony like this one without too much trouble. Casella has made a good job of piecing together as a whole and touching up the fragments of the work, found in the Congressional Library at Washington and the British Museum.

Mahler's Lied von der Erde, regarded by many as his masterpiece, is filled with sincere feeling and poetical thought, all beautifully fashioned and expressed. The tinge of *Weltschmerz* and resignation in these pages is as appealing as the contrasting moments of joy in life. Kullman has sung better than on this occasion and Thorborg too. Her intonation was distressingly flat. On the repetition at Sunday's matinee, all fared better, particularly Mme. Thorborg, who gave many moments of eloquence and tonal beauty in her singing. Rodzinski gave sensitive understanding to his readings of both scores. L. L.

Koussevitzky Plays Schuman Prayer

The Boston Symphony Orchestra, at its Carnegie Hall matinee on Nov. 18, under Serge Koussevitzky, played William Schuman's Prayer in Time of War, Shostakovich's Sixth and Tchaikovsky's Fifth Symphony. The first two numbers of this program were repeated in a broadcast the same evening.

Dr. Koussevitzky gave the Schuman score a reading which conveyed impressively the sincere and noble attitude of the work, which is an effective manifestation of the feelings of our day.

Shostakovich's Sixth was played with all finesse. The last two movements, with their humorous trend, reminding one of Prokofieff, were performed with almost unbelievable virtuosity.

The Tchaikovsky Symphony took the audience by storm, something to be expected. The conductor and the orchestra received a rousing ovation. W. T.

Ganz Leads for Young People

Rudolph Ganz conducted the season's first Young People's Concert of the Philharmonic-Symphony on the morning of Nov. 19 in Carnegie Hall. The program was designed to differentiate the four departments of a symphony, strings, woodwind, brass and percussion. To illustrate, four clever pieces by Mr. Ganz were performed—Brassy Prelude, Strings in Variation, all "first times," and Percussional Melee. The girls' chorus of the Cathedral School of St. Mary sang William Schuman's Orchestra Song and led the audience in Prayer of Thanksgiving. Program notes were written by pupils of the Summit School of Music and the booklet program's cover was designed by Mrs. Melvin E. Sawin, a co-chairman of the Young People's Concerts Committee.

(*Please turn to page* 20)

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USO LOG:

U. S. MUSICIANS UPHOLD MORALE

Heart-warming letters from United States military and naval establishments in many parts of the world have been coming to the New York offices of USO-Camp Shows, Inc., telling of the pleasure that fighting men and women have had in the programs given by units sent out by the Concert Division of the organization, of which G. A. Baldini is director.

Here are two messages which show something of the "atmosphere" in widely-scattered posts at which our armed forces are stationed, and of the avid reception being given to the members of various USO troupes:

Fan Letter from the Pacific

Gentlemen:

Recently USO Camp Show Unit #264, the troupe featuring Miss Polyna Stoska, Frederick Jagel, Isaac Stern and Alexander Zakin, played here during their South Pacific tour.

Most of us in this detachment attended from four to six concerts, afternoon and evening, and after listening to these performances, would like to register a complaint—Miss Stoska and Co. didn't stay here *long enough* . . . . . They made a lot of friends out here, and the fellows in my outfit were especially sorry to see them leave for their next scheduled appearance because we were honored at having them as guests in our camp. They went out of their way and turned down other invitations in order to visit our dayroom and associate with us enlisted men because they wanted to see how we lived and what we did to amuse ourselves. They proved their sincerity by coming a second time, and Mr. Stern was our guest one day for an afternoon chow.

However, it was Miss Stoska who brought us more cheer and happiness than words will describe. As I mentioned, she not only visited us twice after performances, but on one of her free days spent the afternoon with several of us. With an escorting officer and nine enlisted men, she went sailing in the afternoon, returned to our camp and ate evening "chow" with us at the enlisted men's table — that went over big with everybody. . . .

I wish to thank the USO Camp Shows, Inc. for making this show possible, and all of us out here are looking forward to more like it.

Sincerely,

BOB BOWIE
Sgt., AAF

Taking Carnegie Across Seas

Gentlemen:

Tonight we had the very great pleasure of having your show No. 223 at our theatre. We have been overseas for a long time and to our knowledge this is the first time we have been able to hear really fine music played and sung by first rate performers. All the boys in our outfit join me in saying that this is the type of show that we would like to see more of. No show had a more appreciative audience and no audience had a more enjoyable time.

I know that, when this show has a chance to play before more of the boys, you will receive many such letters as this one. I can't tell you how much I enjoyed the show. You have my deepest appreciation for sending us this wonderful show. Yours for more of these shows. We love fine music and singers. . . . If we can't go to the Met. or to Carnegie, by all means let the Met. and Carnegie come to us. We will repay it some day.

Sincerely yours,

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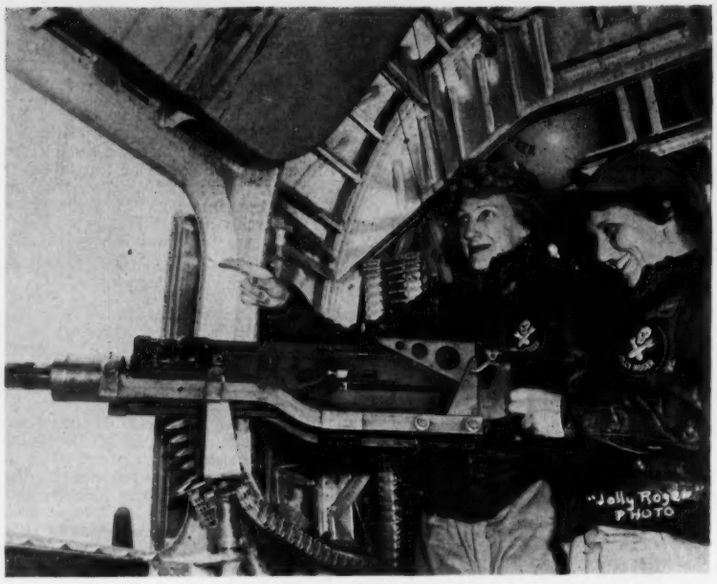
SGT., FINANCE OFFICE



IN A JOLLY ROGER BOMBER,
Ruth Terry, mezzo-soprano, and Leah Effenbach, concert pianist, take a "pot shot" during a recent USO tour.

N. Y. Concerts

(*Continued from Page 19*)

Maxim Schapiro, Russian pianist now living in California, gave a piano program at Town Hall on Nov. 2, his major selections being the Handel-Brahms Variations, Beethoven's Appassionata Sonata, and eleven of Prokofieff's Visions Fugitives. The Schapiro accomplishments consist of dignified musical comprehension, technical ability to carry out his interpretative designs, and a vital attack that signifies enthusiasm, even though it leads him to frequent overemployment of tonal force. In the fascinating Prokofieff pieces, Schapiro showed, however, that gentler sounds also are at his command when needed, as well as large variety of piquant nuancing.

Virginie Mauret, coloratura soprano, sang to an appreciative audience in Times Hall, Nov. 2. Opening with a charming group of Old English, Miss Mauret attempted a taxing program, some of which was heavy for her voice. She has much personal charm and a clear, sweet quality of voice which showed in numbers such as The Lass with the Delicate Air and the Weckerlin Bergerettes. The singer shows a possibility of developing into a lyric singer of some weight with coloratura flexibility. At the present, her youthful talent is at its best in the lighter field.

Angel Reyes, Cuban violinist, made a Carnegie Hall appearance Nov. 3 and used a beautiful instrument which belonged last to the celebrated virtuoso August Wilhelmj, and now is the medium of an artist whose approach to music is also chiefly virtuosic. His technic is his fundamental asset and the great attraction of his playing. There is no element of violin mechanics which the Reyes fingers and bow do not conquer easily. The player's tone had sweetness with only occasional moments of overstressing. Ysaye's unaccompanied Sonata No. 2, Lalo's Symphonie Espagnol, and pieces by Achron, Mussorgsky-Dushkin, Ravel-Cathrine and two Cuban Dances written by A. Reyes Camejo (the performer's father) were done with finish and brilliance. The Senior Reyes was present and bowed from his box. The concert ended with Ravel's Tzigane and a long string of encores.

H. W. L.

Debuts and New Works

The debut recital of Fritz Jahoda, pianist, took place in Town Hall on Nov. 3. He included three new works, Two Preludes (Frederic Hart), Two Piano Pieces (Norman Lloyd) and Three-Score Set (William Schuman); Bach's Prelude and Fugue in A minor, transcribed by Liszt; Beethoven's E Major Sonata, Brahms's Variations and Fugue on a Theme of Handel, Op. 24, and numbers by Debussy and Chopin. Mr. Jahoda has brilliant grasp of the technical side of piano playing, negotiating difficulties with remarkable ease. Temperamentally, he left something to be desired, but his playing was highly enjoyable, particularly in the Brahms and the contemporary pieces. Messrs. Hart, Lloyd and Schuman were present to acknowledge the hearty applause their compositions aroused.

The season's first concert by the New York Little Symphony, Joseph Barone, conductor, Nov. 3, in Carnegie Chamber Music Hall brought performances by three young artists, granted debuts—Mary Michna, pianist; Emily Ortner, contralto; and Hubert Tillery, composer, who was at the piano for his Piano Concerto in One Movement. Miss Michna played Bach's Komm, Süsser Tod and the Beethoven Piano Concerto No. 1, in C Major. Miss Ortner sang the Lament from Purcell's Dido and Aeneas, O Don Fatale from Verdi's Don Carlos, and Adieu, forets from Tchaikovsky's Jeanne D'Arc. A cordial reception was given all the performances. After Miss Michna's playing of the concerto, Mr. Barone read a message of congratulation sent her by the Mayor of Torrington, Conn., her home city, and presented her with a war bond, the gift of the Mayor and Torrington Chamber of Commerce. The New York Little Symphony is made up of members of the New York Philharmonic and the NBC Symphony Orchestra.

Lawrence White, baritone, after touring extensively for USO, made his major debut at Town Hall, Nov. 4, in a program of exceptional scope and worth. He has a voice of agreeable quality, used artistically. Initial nervousness hampered the young singer's powers in the opening ancient English and Italian numbers, but nevertheless they were delivered with style and finished diction. The French and German languages were mastered equally well by Mr. White, in music by Schubert, Brahms, Debussy, Duparc and Fourdrain. Malotte, D'Hardelot, Winifred Bury and Jacques Wolfe comprised the closing group. The highlight of the recital was an aria from Giordano's Andre Chenier, in which the recitalist showed operatic taste and manner. He had a hearty reception and responded with encores.

Emanuel List, basso of the Metropolitan Opera Association, was heard in recital at Hunter College, Nov. 4. A slow-paced rendition of Handel's Hear Me Ye Winds And Waves opened the program, after which Mr. List proceeded to offer the finest interpretation of the Haydn aria, Die Theilung der Erde, that this reviewer remembers ever hearing. A splendid group of Schubert lieder followed. Der Tambour (Hugo Wolf) was the best sung of the Wolf and Strauss songs, the latter seeming not to be entirely suited to the individual vocal projection of the singer. The foresaid individualism was preeminent in the four numbers, Il Lacerato (Verdi), La Calumnia (Rossini), Le Tambour Major (Thomas), Le Cor (Flegier). Of these, possibly the two last displayed the vocal prowess of the artist at its best. Mr. List fared well with the Spirituals, and delighted the audience with his singing of several tuneful and gay Viennese waltz songs. Paul Berl was an excellent accompanist.

(*Please turn to Page 21*)

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New York Concerts

(*Continued from page* 20)

New Friends Open Series

The New Friends of Music opened their completely sold out subscription series with a concert at Town Hall, Nov. 5. The artists were the Gordon String Quartet, assisted by John Wummer, flute, Laura Newell, harp, and William Primrose, violist. There is certainly nothing which can take our minds off these troublesome days more easily than Mozart's timeless master works and one has to be deeply grateful that, during the course of the season, the New Friends will let us hear his complete chamber music works this winter. The Gordons gave an excellent reading of the quartet in C major, K 465. In the string quintet in G minor, they were assisted by Mr. Primrose, whose unbelievably beautiful tone and unequaled technic on his instrument made the performance a complete delight. Between the two Mozart pieces, he played, together with Mr. Wummer and Miss Newell, Debussy's sonata for flute, viola and harp. It is amazing how well this work of the great French impressionist fits in between the two compositions of the great classic. It proves again that music at its best does not belong to any historic epoch. It is just music and, therefore, ageless. H. W. L.

Pianists Appear

Leon Kushner, New York pianist, appeared at Town Hall, Nov. 5 offering a long, varied program. His playing alternated between technical brilliance and a peculiar hesitancy. In the Beethoven Sonata, Op 110, there was nobility of presentation and a sustained singing tone which was rarely maintained in the following numbers. The pianist appeared most sincere and spontaneous in the modern music of which Miaskovsky's Prelude flowed with pleasing melodic line and colorful content. Gassman's Air with Variation and Toccata, somewhat brittle in tone and dry in harmonic content, failed in emotional expression, although giving excellent opportunity for demonstration of pianistic expertness.

Leonard MacSwayne, American pianist, was heard in recital at Times Hall, Nov. 5. His program was a comprehensive one ranging from the Bach Chromatic Fantasy and Fugue through Mozart and Mendelssohn to the moderns. Mr. MacSwayne displayed excellent balance in stylistic interpretations, the Chopin group indicating brilliant potentialities. With the exception of the Bach number, the impressionistic music appeared more to his taste than the classics. The pianist was particularly at ease in the lovely Debussy Clair de Lune. He brought his program to a close with the satisfying atmospheric Dance Rituelle de Feu by De Falla.

Alice Blengsli, pianist, was heard on Nov. 5 in Carnegie Chamber Music Hall before a numerous and appreciative audience. She displayed musicianship, style and technical facility, good qualities sometimes dimmed by a brittleness of tone. Her program held a Rameau-Godowsky, Rameau and Bach-Busoni group, Beethoven's "Appassionata" Sonata, Debussy's Children's Corner, and pieces by Chopin, Brahms, Rangstroem, Hurum and Dohnanyi.

David Smith, pianist, made his New York debut at Town Hall on Nov. 5, and this reporter is happy to say that it proved to be a successful one. He brings to his work the fundamental of an excellent technic. His digital dexterity is noteworthy. His best playing was produced with three movements by Debussy. Les Collines d'Anacapri, Les Sons et les Parfums tournent dans l'Air du Soir, and Reflets dans l'eau, in which he showed himself a most sensitive and poetic interpreter. His reading of Chopin's Fantasy, Barcarolle and Ballade in F minor benefited from this quality. In Beethoven's Appassionata, there were some things unfulfilled, but an artist of 21 should not be expected to give a perfect reading of one of the most profound masterpieces of the repertoire. The evening ended with an irresistible reading of Ravel's Toccata. The audience demanded encores, responded to with a Prelude by Rachmaninoff and one of the delicious sonatas by Scarlatti.

H. W. L.

Hilde Somer, young American pianist, returned to Town Hall on Nov. 6 after three years absence. A musicianly artist, she gave rewarding exposition to music of Bach, Haydn, Schumann, Chopin, Harl McDonald, Kabalewsky and Debussy. She was especially fortunate in the Haydn Sonata in C, No. 48, where her playing was limpid and the classic style brought out exceptionally well. The subtleties of the romantic idiom still elude her somewhat. The Harl McDonald sketches, entitled Monkeyshines, were interesting, scintillant passages, dedicated to the artist and given their first performance. G. R.

Duo-Keyboard List

Duo-pianists Vera Appleton and Michael Field revealed at Town Hall, Nov. 8, that they are excellent musicians who try to avoid the common way of program-making. They offered not only the first performances of Anis Fuleihan's Toccata, Bélá Bartók's Mikrokosmos, and Khatchaturian's Three Dances, and the first performance in America of Liszt's Grand Concert Variations on a Theme from The Puritans but also an array of works, partly well known and partly less familiar, by Mozart, Bach, Schumann-Debussy, Arthur Benjamin, R. Strauss-Chasins. Technical difficulties were overcome with ease, and a fine tonal balance was apparent throughout the whole evening. The Toccata by Anis Fuleihan shows the handwriting of an experienced musician of taste.

H. W. L.

A familiar and able pianist, Selma Kramer, was heard in Carnegie Hall on Nov. 8, playing the seldom heard Brahms Sonata, Op 1, in C, three Chopin numbers, a Bach-Siloti, Loeilly, Scarlatti group, and pieces of Portnoff, Godowsky and Khatchaturian. Miss Kramer earned the approbation of a large audience by generally expert playing, although she lapsed occasionally through faults of pedalling. The Chopin interlude was the high point of the evening, showing the clarity, brilliance, and feeling of this talent at its best. F. A.

The Times Hall recitalist of Nov. 8 was the debutante pianist Mary Bishop, pupil of Alexander Sklarevski and Harold Bauer. Miss Bishop, palpably nervous, brought considerable talent to the performance of works by Bach-Busoni, Beethoven (the Sonata in E flat, Op. 81a), Schumann (Les Papillons), Brahms, Chopin, Debussy and Paganini-Liszt. An excellent sense of form and natural musicianship were her best features. G. R.

Appearing in the dual role of composer and recitalist, Elmo Russ gave a program of his own songs in Times Hall on Nov. 9. Accompanying himself on the piano, he was heard in numbers including Night (words by Jeannette Slocomb Edwards), Come On, Superstition (to the poem of Carl Sandburg) and his setting of Archibald MacLeish's lines, Nocturne. The evening was one of variety and interest, Mr. Russ scoring for unusual skill in creation and interpretation. N. L.

Ray Lev's piano recital at Carnegie Hall, Nov. 10, brought prolonged approval from a houseful of her admirers. The strict critic must withhold unlimited praise, for she occasionally indulges in stretches of excessive energy that add nothing to the general effect of her playing, while showing many virtues, such as convincing musicianship, a sure sense of form and style, and constantly evident emotional reaction. Miss Lev showed that delicacy and grace are also in her equipment. Her readings of Beethoven's Waldstein Sonata and Book 2 of the Paganini-Brahms Variations had fine authority. Some Brahms numbers in Opus 118 were revealed with intensive touches of imagination. The inspiring Kabalevsky Sonatina, two Satie pieces, and a robust solo arrangement of Gershwin's Rhapsody In Blue, ended the program and began the supplement of eagerly demanded encores. L. L.

Fuchs Plays Lopatnikoff Concerto

At Town Hall, Nov. 10, Violinist Joseph Fuchs proved by his program that he is a sincere musician. This sincerity and solid knowledge of his art are the main characteristics of his playing. His tone, though not big, is sweet and his bowing reliable. Nardini's sonata in D major was done with real understanding of the style of its period. The first New York performance of Nikolai Lopatnikoff's concerto in D major, Op. 26—irrespective of whether it is advisable to perform a concerto originally intended for orchestral accompaniment, with piano support only—is a valuable addition to the violin repertoire. Contemporary in spirit without being atonal, the first and last movements require virtuoso playing, whereas the second, with its magnificent cantilena, gives the interpreter the opportunity to show his tone. The audience received the novelty with enthusiasm. Mr. Fuchs also gave Beethoven's sonata in C minor, Op. 30, and again was master of style and technic. Artur Balsam at the piano, partnered the soloist admirably. The program closed with Paganini's Caprices, Nos. 17, 9, and 5, Debussy-Cores' Prelude (Bruyères) and Saint-Saens' Introduction and Rondo Capriccioso. H. W. L.

Winifred Jacobson, pianist, was introduced to the New York public at Town Hall on Nov. 11. Her program brought Bach, Scarlatti and Haydn offerings; a Chopin nocturne and his Waltz Brillante, Op. 34, No. 1; and, for the latter half, Ravel, Debussy, deFalla, Mompou and Infante pieces. The recitalist did well to devote so much of the evening to the modern French and Spanish composers, as her rather fragile tone and individual sense of style fared best here. A. R.

Soprano and Chamber Programs

Nadine Waters, soprano, gave a recital at Town Hall, Nov. 11 (evening). With Arpad Sandor at the piano, she sang a program of Bach, Handel, Mozart, Schubert, Strauss, Schoenberg, Ravel, Debussy, Gretchaninoff, Verdi numbers, and Negro Spirituals.

The New Friends of Music gave its second concert of the season in Town Hall on Sunday afternoon, Nov. 12. The participants were the Lener Quartet, William Primrose, violist, and Joseph Singer, French hornist. The program was devoted to Mozart and included the string quartet in A major (K. 464), the quintet for horn and strings in E flat (K. 407) and the string quintet in C minor (K. 406). The Lener Quartet in its new combination (the former three partners of Mr. Lener have joined Feri Roth and formed the new Roth Quartet) is a well balanced unit and will gain even more after having played together over a longer period of time. H. W. L.

(*Please turn to page* 22)

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N. Y. Concerts

(*Continued from page* 21)

The second New York recital of Edna Belgum, pianist, was the Town Hall presentation of Nov. 13. Miss Belgum is an artist possessing the merits of comprehensive technic and singing tone, tonal virtues which would be better displayed by the light of more imagination than she showed. The program ranged through the Bach-Liszt Fantasia and Fugue in G minor, three Beethoven Bagatelles, Chopin's Sonata in B minor, and Franck, Debussy and Rachmaninoff pieces. S.T.

Marian Anderson Sings to Throng

Giving her first New York recital of the season on Nov. 12, Marian Anderson presented a long and varied program before the usual enthusiastic capacity audience. The singer was superbly gowned, her voice in excellent condition and her artistry at a high peak.

Miss Anderson opened with the Monteverdi Lamento di Arianna, in a special arrangement by Respighi, a dignified interpretation. A Lieder group reflected the contralto's ability to give a textual delineation of great intelligence. Despite some smooth singing, there was excessive vibrato in the lower middle voice. The dramatic Humble Fille des Champs from Halévy's forgotten opera Charles VI was impressively done. A French group of decided contrasts by Fauré and Debussy was sung by the contralto with subtle tonal colorings and ravishing interpretative effects. A group of Spirituals was followed by generous encores including a beautiful reading of Schubert's Ave Maria. Franz Rupp, when not overly pianistic, gave the singer a wealth of artistic support. M.C.

A piano recital was given by Wellington Lee at Times Hall on Nov. 12. A new Yorker who has studied at the Institute of Musical Art and in Vienna with Emil von Sauer, Mr. Lee played two Bach selections, the Beethoven "Waldstein" sonata, a Schumann, Brahms and Mendelsohn group, Chopin assortment, ending with Glinka-Balakirev and Liszt scores. He was cordially applauded by a large gathering for his thoughtful and sincere playing. F.A.

The second in three sonata recitals by Winifred Merrill, violinist, and Harrison Potter, pianist, drew a large audience to Carnegie Chamber Music Hall on Nov. 13. This program held sonatas of Brahms (A major), Hindemith (No. 3 in E) and that of Strauss in E flat. Smooth, coordinated and musicianly interpretation earned them hearty response from their hearers. S. T.

The Town Hall program of Nov. 13 was given by Rose Eisen, pianist, who impressed her audience with her sound technic and interpretative taste in compositions of Beethoven, Franck, Chopin, Debussy, Rachmaninoff, Philipp and Liszt. Although her tone sometimes lacked richness, her work throughout was that of an understanding musician, especially in the Chopin list. S.T.

Totenberg in Solo List

Roman Totenberg's recital at Carnegie Hall on Nov. 13 added three new pieces of Lucas Foss (Early Song, Dedication, and Composer's Holiday) to a list also including the Bach Sonata in E minor for Violin and Figured Bass, Mozart's Concerto in G, No. 3, the Debussy Sonata, and Paganini, Szymanowski-Kochanski and Sarasate numbers. Artur Balsam was the accompanist (a skillful one), except for Mr. Foss' music, when the composer was at the keyboard. Mr .Totenberg is a forceful, vital artist, with abundant technical resources and a luxuriant tone. He is sometimes inclined to overemphasize these brilliant qualities, but whatever he does is arresting and commands entire attention. The Foss compositions are well conceived, melodious and add to their author's reputation as a significant creative talent. B.C.

John Kirkpatrick's piano recital, at Times Hall on Nov. 13, included French music of the centuries and works from the United States. The perfect feeling for style which the performer showed in his playing of rare works by De Vitry, Rameau, Couperin and even earlier composers made them desirable concert material. With two pieces by Fauré and examples by Debussy, played as encores, he proved himself an eminent interpreter of contemporary French music. He bestowed equal care upon the contemporary American music, of which the third sonata by Ross Lee Finney (a brilliant work influenced by Ravel and Prokofieff), made a great success. Enchanting were the compositions of Stephen Foster (arranged by Kirkpatrick) although they belong in the drawing room rather than the concert hall. There were many encores. H. W. L.

Arrau in Carnegie Program

Claudio Arrau, pianist, Carnegie Hall, Nov. 14, appealed to an audience that had several hundred seated on the stage. There is good reason for his popularity, as his trend of art is one of the best expressions of the aims and tendencies of our time. His faultless technical skill, his brilliancy, his sense of color, captivate his audience, without moving it to hysterical emotion. This approach was noticeable throughout the evening and it was logical that in the Beethoven Variations and the Sonata, Op. 81a, as well as in Schumann's Carnival, the parts which came off best were those which required least intensity of feeling. His Albeniz's Almeria, Ravel's Alborada del Gracioso, Debussy's Two Preludes, Mouvement, and L'Isle joyeuse were altogether superb readings of someone who is a kinsman in spirit to those works, and whose art is the perfect medium for their expression H.W.L.

A sonata series of three recitals was begun in Times Hall by Louise Behrend, violinist, and Dorcey Smith, on Nov. 14. This is a new duo of this sort, and they chose an interesting program —a sonata in B flat by Luigi Boccherini (first New York performance); another introduction, Edmund Rubbra's Sonata No. 2, written in 1932; and Brahms and Beethoven works. The two gave a spirited performance to the Rubbra measures, emphasizing color and vitality and excellent structure. They were less happy in the other selections, missing the ultimate depth of the music. G.R.

Marcelle Denya's Recital

How appreciative and musically conscious New York is of real artistry was evidenced by the rapt attention and enthusiastic applause given Marcelle Denya, French soprano, at Town Hall, Nov. 14, by a smart, sophisticated audience. Mme. Denya brought something of the atmosphere of the theatre to the concert stage with her blonde loveliness. She sings with taste, style and charm, easily projecting the various moods of her songs. This was particularly evident in French works, with her diction always a delight. The program, rich in content, ranged through early airs by Rosa, Caldara, Scarlatti and Martini, an aria from Massenet's Werther (sung with particular dramatic conviction), atmospheric songs by Fauré, Debussy, Ravel, Poulenc, and an English group by Carpenter, Catherine Kramer (first hearing of The Little Rose), Chanler and Besly. George Reeves was the expert accompanist. W. T.

Max Kotlarsky, a pianist who has been too seldom heard these last few seasons, demonstrated his rare technical and interpretive ability at Town Hall, Nov. 15. His program offered scores by Bach, Schumann and Ravel, as well as by modern composers, Leonard Bernstein, William Schumann, Aaron Copland and Paul Bowles. Mr. Kotlarsky gave the full scope of his exceptional gifts to classics and moderns alike. W. T.

A young pianist of good technic and considerable tonal merit, Mabel Rippel, was heard in Carnegie Chamber Music Hall on Nov. 15. An unusual feature was the performance of her own Reflections. The program also included the Beethoven "Appassionata" Sonata. Chopin, Debussy, Ravel, Liszt and Paganini-Liszt pieces. S. T.

Three Liszt works opened the program of Herma Menth, pianist, in Times Hall on Nov. 16, followed by Schumann's Faschingsschwank and music of Gounod-Liszt, Rachmaninoff, Griffes, Granados, and others. Despite the fact that Miss Menth possesses brilliant technic, the most enjoyable portions of the recital were in the less virtuoso phases. Her tone is best employed in soft, poetic effects, where she finds her greatest interpretative variety. N. M.

Fairbank Premieres Works

Janet Fairbank, soprano, in her recital, Nov. 16, at Carnegie Chamber Music Hall, offered an interesting and unusual program of modern songs. Miss Fairbank, in excellent voice, sang with discriminating taste and keen artistic sense, presenting the works with clear enunciation and intelligent interpretative effect. The most melodiously pleasing were The Faucon by John Edmunds; Music by Harry K. Lamont; the lovely setting of the Emily Dickinson poem, It's All I Have to Bring Today, by Ernest Bacon; I Know a Maiden by Van Vactor, and the especially fine and poetic In the Woods, words and music by Paul Bowles. The Hindemith music seemed not entirely suited to the selected verse, particularly in the case of La Belle Dame Sans Merci. Envoy was especially well sung and the Hindemith lyricism very appealing. Virgil Thomson's Jour de Chaleur aux Bains de Mer was delightful, as was also Quashen's Harlem Night Song. The Sanctus by Harrison was lacking in spirit of ritual. Paul Meyer was the fine accompanist. M. C.

Lea Karina and Isidor Achron (Mr. and Mrs. Achron) had a numerous and representative audience at their Town Hall recital of Nov. 17. The gifted couple gave a program of unusual interest, with songs by Dargomyzhsky and other Russians, several French composers and a concluding group in English; and piano works by Haydn, Scarlatti, Liszt, Paganini-Brahms (Variations), Achron, and Tchaikovsky-Pabst. Mme. Karina uses her well equalized voice with high musical effect, shown especially in good diction and understanding of style, and adept handling of contrasts of text. The Achron pianism again demonstrated that artist's interpretative versatility and polished mechanism. Achron's compositions, Sonnet No. 2 (first performance) and Gavotte Satirique, appeal to the ear through tasteful construction and spicy harmonization. Paul Ulanowsky furnished his usual expert accompaniments for the singer. L. L.

Cherniavsky in Cello Literature

Mischel Cherniavsky, well-known cellist, returned for a recital in Town Hall, Saturday afternoon, Nov. 18. He offered a formidable program including the Sonata in F Major by Porpora and that in A major by Valentini, both representative of the earlier classics for this instrument and played with warmth, sensitive tonal painting, and exquisite gradations of tone. Perhaps the major accomplishment was Mr. Cherniavsky's interpretation of Bach's unaccompanied Suite in C major, the five movements revealing much skill and insight in the rendering of the spirited dance forms, and a notable ability to create a contrapuntal structure. The Variations Symphoniques of Boellmann was played with sensuous beauty and breadth of style. The final group of short pieces by Bloch, Moszkowski and Popper brought demands for extras. The efficient accompanist was Sanford Schlussel. R. M. K.

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CHICAGO: Opera, Concerts in Spotlight

By René Devries

CHICAGO.—The final performances of the Chicago Opera Company were brilliant in personalities and general ensembles. Debussy's Pelléas and Mélisande, revived after thirteen years, had for interpreters Bidu Sayao, Martial Singher and virtually the same cast that functions at the "Met." Under Eugene Goossens' baton, the ethereal and mystic music sounded doubly atmospheric and delicate, except when the distinguished guest from Cincinnati had to ask for fortissimos because of conversation during the playing of the entr'actes.

Another highlight in the fifth and final week was Gounod's Romeo and Juliette, starring Jeanette MacDonald and Capt. Michael Bartlett as the two romantic lovers. By her performance Miss MacDonald established herself as a favorite among operatic stars. Bartlett, too, fulfilled his assignment superbly, vocally and histrionically. Louis Hasselmans gave a flawless reading to the melodious score and divided honors with the two protagonists.

Faust, with Vivian Della Chiesa as Marguerite at the first performance, and Jeanette MacDonald at the second, found favor with our opera-goers, as did Rigoletto starring such pillars of strength as are Leonard Warren, Jan Peerce and Josephine Antoine.

The final Saturday matinee featured a charming new Tosca in Chicago's own Della Chiesa. Alexander Sved repeated his famous interpretation of Baron Scarpia, and Frederick Jagel made a successful re-entry as Cavaradossi.

As a grand finale, General Artistic Director Fausto Cleva chose one of the outstanding successes of the series. By popular request, Traviata received a third hearing with Bidu Sayao triumphing anew in the role of Violetta to the Alfredo of Nino Martini and Robert Weede as Germont, Sr.

Throughout the season there were many packed houses. Carmen, Rigoletto, Romeo, Faust and Trovatore were sold out days in advance and few seats remained empty for any performance. Such a record speaks volumes in favor of opera in general and Director Cleva, who encouraged opera-goers to purchase tickets by giving them excellent performances at the opera house on Wacker Drive.

A complete résumé of the series is deferred until the issue of Dec. 15, when we shall relate the success scored by several newcomers.

Bojanowski, Tourel and Woman's Symphony

The second concert of the Woman's Symphony was heard by a large audience at Orchestra Hall, where our premier feminine orchestra performed superbly under the baton of Jerzy Bojanowski. The program included the conductor's own Indian Sketches and brought Jennie Tourel as soloist. The Bojanowski novelty is a happy contribution to symphonic music and is divided into three charming episodes—Eagle Dance, Lullaby, and Welcome Song on a Ceremonial Day. The work is written in a language easy to listen to and impressed the audience favorably. The Overture to Smetana's Bartered Bride and four Rameau clavecin pieces arranged by R. Temple Savage, paved the way for the novelty, after which came another treat, a lovely suite from Carpenter's ballet, The Birthday of the Infanta. Throughout the evening the orchestra showed excellent tonal balance, precision and fine nuance. Miss Tourel sang admirably an aria from Rossini's Cenerentola; the Shepherd Lel's Song from Rimsky-Korsakoff's Snow Maiden, and two well-written songs by Samuel Barber, Love on This Shining Night, and I Hear an Army.

ALEXANDER UNINSKY,
Russian pianist, congratulated after his first appearance with the Chicago Symphony on Nov. 9 and 10. Left to right, Raymond Lange, Mr. and Mrs. Uninsky, Mrs. John Alden Carpenter and Mrs. Walter Kirk. The pianist was reengaged to appear with the orchestra next season.

Chicago Symphony Opens Beethoven Cycle

The third program of the Chicago Symphony Orchestra's Thursday-Friday series began with a revival of Mendelssohn's overture Calm Sea and Prosperous Voyage, which received a spirited, though hardly poetic performance. The symphony of the evening, Schumann's First, was uneventfully performed by Defauw. The second division of the program included three compositions of the utmost brilliance—Stravinsky's Fireworks, a Fantasy on Walloon Theme by Theophile Ysaye and Ravel's La Valse.

The Chicago Symphony's Beethoven Cycle had a good beginning with Defauw at the helm and Yehudi Menuhin as soloist, playing the Violin Concerto superbly.

The 26th season of Young People's concerts were launched auspiciously on Nov. 1 when the orchestra had Andre Aerne, 12-year-old boy soprano as assisting artist. The lad, a pupil of Hanna Butler, scored heavily in the Bell Song from Delibes' Lakmé and in the Mozart Alleluia, both delivered with the assurance and knowledge expected only from a seasoned artist.

Maria Hussa, one of the city's vocal luminaries, added to her repute by authoritative and dramatic singing of three arias — Tchaikovsky's Adieu, Forêts, Verdi's Ritorna Vincitor and Verdi's Dich, Theure Halle, when she appeared as featured soloist on the second Pop concert of the season.

Russian Trio at Arts Club

That outstanding ensemble, the Russian Trio, successfully opened its series at the Arts Club. In the initial program the expert sense of style denoted in past seasons was present in performances of the Fourth Trio by Beethoven and that in C minor by Mendelssohn. Good taste and excellent musicianship distinguished their work in superlative degree. The Chicago Chamber Music Society is sponsoring these concerts.

Howard Will Introduces Singer

Manager Howard R. Will presented Robert Hall Collins, an excellent baritone, in recital at Orchestra Hall. The artist impressed by his tonally sympathetic and understanding performances.

Huberman at Anshe Emet Synagogue

Anshe Emet Synagogue brought Bronislaw Huberman to Chicago for a concert which launched this year's Forum. Six programs are to follow, the last of which takes place on Dec. 19.

Bertha Ott Presents Recitalists

Two talented young women were presented by the Bertha Ott Concert Management in diversified recitals during the past two weeks. First came Marjorie Burgess, soprano, who among other things featured four manuscript songs by Mary Howe, American composer, of Washington, D. C. Later in the month, Dorothy Lane, harpsichordist, played a program of classics with the refinement and knowledge expected from an artist well steeped in her *métier*.

American Opera in Traviata

Anna Del Preda, founder and director of the American Opera Company, presented Verdi's Traviata with a bevy of young singers at the Eighth Street Theatre.

Anna Fitzu's Artist Scores

Bill Talbert, baritone and a former member of the Chicago Opera Company, who scored a decisive success when he sang the leading role in Follow the Girls, has been chosen by Composer Cole Porter to create the principal role in his Billy Rose production, The Seven Lively Arts, when the new operetta opens its run on Broadway this month.

American Conservatory Notes

The orchestral composition, Lament, by Irwin Fischer, was played on the first program of this season's series of concerts by the National Symphony Orchestra of Washington, D. C., under the direction of Hans Kindler.

Florence Peterson, piano pupil of Rudolph Reuter, and Astrid Mattson, soprano, pupil of James Mitchell, appeared recently in joint recital at the Allerton Hotel.

Sara Hammerschmidt, from the Frank Van Dusen studio, has been engaged as organist at the North Shore Baptist Church.

Phyllis Reuckl, Arthur Selhen and Jeanne Pechaly, pupils of Theodore Harrison, are singing in the chorus of the Chicago Civic Opera Company.

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PHILHARMONIC ORCHESTRA TRIUMPHS AT INAUGURAL

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

Under the inspiring baton of Alfred Wallenstein, the Philharmonic Orchestra opened the season auspiciously with a particularly well played and interestingly chosen concert that won an ovation from a capacity audience in the Philharmonic Auditorium, Nov. 16.

The orchestra has improved steadily under Wallenstein, and seemed to pick up easily from where it left off last season. There were a few new faces in the personnel including Howard Fenimore as first trumpet and Fred Fox as first horn. In all, the orchestra is now better than at any time in its 26 seasons.

The American work was Jerome Moross' Symphony, which received its first hearing here. It was based firmly on American folk themes which were presented with facile orchestration. Its mood was cheerful, a pleasant rarity among first symphonies.

Wallenstein's interpretative artistry was delightfully demonstrated in Vaughan Williams' lovely Fantasia on a Theme by Thomas Tallis, wherein the string section had a chance to display its clarity and new-found sharpness of attack. Climax was Tchaikovsky's "Manfred" Symphony. Its beautiful presentation made the listener wonder why it has been so neglected.

Bach Festival Attracts

The eleventh annual Bach Festival drew overflow crowds to the First Congregational Church for its four sessions, culminating in an effective presentation of the massive B minor Mass by the sponsoring Cathedral Choir led by Arthur Leslie Jacobs on Nov. 19.

L. E. BEHYMER, for more than a half century prominent as an impresario, was honored by the Opera Guild of Southern California with its first annual award for distinguished service to music. Left to right: Los Angeles' Mayor Fletcher Bowron, Neil Petree, Guild advisory board member; Mr. Behymer, and Mrs. Arthur Bergh, president of the Guild. (Photo by Otto Rothschild).

A highlight was the lovely performance of the E-Major Concerto by Violinist Louis Kaufman and Pianist Annette Kaufman. Margaretha Lohmann gave tasteful performance of several piano numbers, and Fern Sayre's clear soprano showed to advantage in Cantata No. 209.

Arthur Poister opened proceedings with a well played organ recital, and another session was given by choral groups from the Los Angeles City Schools.

The General Platoff Don Cossack Chorus sang robustly under the deft leadership of Nicholas Kostrukoff to inaugurate the Philharmonic Auditorium concert series on Nov. 20, and the next night opened a new series of concerts in the George Pepperdine College Auditorium which will bring good music to the hitherto neglected far south side. This year the chorus undertook, for the first time, to program an American composition. It was Malotte's The Lord's Prayer, which climaxed the opening religious group.

Charles Ives Honored

The birthday of that much neglected but striking musical figure, Charles Ives, was remembered by the "Evenings on the Roof" group with a concert of his extraordinary and progressive works in KFWB Concert Hall recently. Frances Mullen gave a splendid performance of the massive "Concord" Sonata, and collaborated with Eudice Shapiro in the difficult Fourth Violin Sonata. Elizabeth Vermeulen contributed a group of songs.

Pianist Jakob Gimpel displayed his musicianship as well as his technique in the formidable Seventh Sonata of Prokofieff and the short but enjoyable Second Sonata of Robert Russell Bennett in the Wilshire Ebell Theater recently. Beethoven and Brahms completed the program.

John Burke gave a tasteful recital program in the First Congregational Church, joined by the Cathedral Choir and pianist Elma Gillespie in Beethoven's Choral Fantasie. American item was Virgil Thomson's effective Pastorale on a Christmas Plain-song.

Both Chinese and West Indian dances were skilfully interpreted by Si-len Chen recently in the Wilshire Ebell Theater, showing the influences of heredity and environment. Her dancing was deftly spiced with humor.

YEAR-ROUND ORCHESTRA WALLENSTEIN'S IDEAL

(Portrait on front cover)

Los Angeles

Music in Los Angeles has been given a new and vital impetus during the past year, due to the advent of one man—Alfred Wallenstein.

When he took charge of the Philharmonic Orchestra in the fall of 1943, that ensemble was definitely on the downgrade. It had been subjected to several years of guest conducting, but worse than that, it had been coasting on its reputation for an even longer time.

The young American conductor's first move was to renovate the personnel. There were a number of drastic changes, including the inclusion of several women members. The old guard viewed these sweeping alternations with pessimistic eyes—but the orchestra noticeably improved with its first concert, and is today better than it ever has been in the 26 seasons of its existence.

For more than a decade resident composers and performing artists had been given the cold shoulder. Wallenstein, once a Los Angeles artist himself, had other plans, and has already begun to put them into execution. He is also extending the orchestra's season.

Year-Round Season Foreseen

"My ideal is ambitious," Wallenstein admitted frankly. "I shall strive for a 52-week season, with the men receiving a two-weeks' vacation yearly with pay, as in any other business. I do not believe that music should be seasonal.

"In the winter months the orchestra should play indoors, either in the Philharmonic or Shrine Auditorium, or in a municipal auditorium if one can be built—as I think it will after the war. In the summer, of course, the orchestra will play in the Hollywood Bowl.

"During the year the orchestra should present both grand and light opera, and give at least one concert a week. With such a schedule, it can have a number of the world's leading conductors as guests and offer solo opportunities to a number of artists, instead of only to a few."

"Good Music Can Pay Its Way"

"Orchestras in the past have been objects of charity, but I do not believe that they need to remain so. I do not like to pass the hat; I consider the impression has persisted too long that good music is unable to pay its way.

"What good music needs most of all is careful and businesslike management, to make the most of its opportunities and find adequate sources of revenue.

"Records and broadcasts can be of great financial aid, and more concerts will bring more money to the box-office. Participation in light opera, for example, can help to break down the prejudice held by many that serious music is also necessarily 'high-hat.'

"In short, my ideal is a self-supporting orchestra which will be part of the community scheme of better living."

New Works Scheduled

That Wallenstein is progressing towards his goal is shown by his programs for the coming season. Compositions by Miklos Rozsa, Richard Hageman, Victor Young, and Arnold Schönberg are included, several to be conducted by the composers, and Jerome Moross' symphony had its local premiere at the opening concert.

The orchestra has begun a program of records and will again broadcast on the Standard Symphony series. In addition, 13 children's and young people's concerts on consecutive Saturdays will be broadcast over the Mutual Broadcasting System.

Wallenstein has proven himself that rare combination of true artist and practical individual. If he can achieve his goal, it will be a milestone in musical history.

R. D. S.

Alexander Steinert Weds Louise White

LOS ANGELES. — Alexander Lang Steinert, American composer, conductor and pianist now in the Army Air Forces, was married recently to Louise White of Santa Monica, Cal. Mr. Steinert is the son of the late Alexander Steinert, president of M. Steinert & Sons in Boston. Louise White is a niece of Paul H. Schmidt, for many years managing director of Steinway & Sons, which firm was founded by his great-grandfather, Henry E. Steinway.

Kreisler Operetta, Rhapsody, Premiered In N. Y.

At the Century Theater, on Nov. 22, a new operetta, Rhapsody, with mostly familiar music by Fritz Kreisler, had its premiere after a long period of preparation.

The show is an unusually costly and lavish one as to costuming, scenery, extensive ballet equipment, and large cast of competent singers and actors. Fritz Mahler conducts the orchestra with an informed hand.

When that is said, and mention is made of the melodies and piquant Viennese harmonies of Kreisler, the budget of praise is nearly complete. The libretto, by Leonard Levinson and Arnold Sundgaard, is almost shockingly bad, with a stodgy and ridiculous plot, humorless dialogue, and incredible characters, even though they include Emperor Francis I, Empress Maria Theresa, and Casanova. Nothing quite so amateurish and arid as this "book" has been experienced on Broadway for years.

Annamary Dickey, late of the Metropolitan, does the role of the Empress, and wastes a good deal of tasteful singing on the corny action assigned to the Empress. Rosemarie Brancato, coloratura soprano, also contributes brilliant vocalization and an arch personality. Gloria Story and John Hamill are the other able vocalists. Patricia Bowman shines as ballerina, dancing with George Zoritch, and Jerry Ross wins applause with clever acrobatic steps. The less said about the comedians the better, although not through any fault of their own. Russell Bennett's orchestrations are in his customary expert vein. David Lichine did the staging, effective only in the dance numbers. The premiere was on the eve of Thanksgiving — and in Broadway parlance turned out to be a "turkey."

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FOURSOME IN HOLLYWOOD.

Nelson Eddy, Doris Kenyon, Antal Dorati and Risë Stevens. Mr. Dorati, musical director of the Ballet Theatre, during 1944, has also been guest conductor of the National Symphony in Baltimore and Washington; of two Standard Oil broadcasts; seven concerts of Washington's Watergate Series; four programs at Lewisohn Stadium, New York. He will be guest conductor of the Minneapolis Symphony on Dec 15, and music director in January of the New Opera's presentation of La Vie Parisienne in New York.

SAN DIEGO

SAN DIEGO, CAL.—There is a music boom in San Diego. More concert events than ever before will be presented here this season. The city is bulging at the seams with extra population, and consequently our concert halls are frequently unable to accommodate the unusually large audiences wishing to attend concert and ballet events. Teachers report crowded schedules, several studios even putting prospective students on waiting lists.

The Master Artists Series, a new concert course managed by Helen H. Price, opened its first season on Oct. 25 with Grace Moore. The Price series, presented in Russ Auditorium, also offers Bronislaw Huberman, Conrad Thibault, Lawrence Tibbett, Margaret Speaks in joint recital with Dougherty and Ruzicka, duo-pianists; and Dorothy Crawford in character sketches. Excellent advance sale for this series indicates that there is room for several artist courses here.

Other Concert Schedules

The Amphion Artist Series, which marked its 50th anniversary last season, has enlarged its course this season to eight events. The Amphion's season opened Nov. 19 with a joint recital by Kurt Baum and Zinka Milanov. Other artists announced are Marian Anderson, Gregor Piatigorsky, Bidu Sayao, Claudio Arrau, Zino Francescatti, the American Ballad Singers, and Igor Gorin.

Last season the Los Angeles Philharmonic Orchestra gave four concerts here. This year it will have five and present more soloists in its Russ Auditorium concerts: Heifetz, opening the series on Nov. 26; Menuhin, Jan. 20; and three pianists, Bernardo Segall, Artur Schnabel, and Cpl. Leonard Pennario.

The Clifford Ellison Concert will present Ballet Theatre, Dorothy Maynor, Patrice Munsel, Artur Rubinstein, Platoff Don Cossacks, Ruth Draper, and the New York City Opera Company in The Gypsy Baron; also a supplementary course to include Zimbalist, Segovia, Veloz and Yolanda, and a light opera to be announced later. Ellison successes of the late summer were sold-out houses for Porgy and Bess, with Etta Moten and William Franklin (four performances) and two of the Ballet Theatre. At both, hundreds had to be turned away.

Cpl. John Tyers, popular San Diego baritone, now with the Winged Victory company, was presented in concert recently in Russ Auditorium by the Amphion Artist Series. Tyers' concert was enjoyed by a large and most enthusiastic audience. Sharing honors with the singer was his accompanist, Sgt. Emanuel Rosenberg, of the same company.

A fine series of seven chamber music concerts has been given lately by the Fleet School of Music Quartet, composed of Kenneth Deane and Philip Bass, violinists; Vladimir Lukashuk, violist, and Justin Di Tullio, cellist. Excellent performances have been the rule in these "Music on Monday" concerts given in the Fifth Avenue USO Club. Although the programs were chiefly of quartets by masters, interesting novelties were played. Of these, a string Suite by Kenneth Harris deserves special praise. Harris, now here with the Navy, is a credit to the University of Oklahoma music department, where he studied with Charles Giard and Spencer Norton.

CONSTANCE HERRESHOFF

Miami Symphony Opens Season

Coral Gables, Fla—The University of Miami Symphony Orchestra announces the 17th season of its series of six Sunday afternoon concerts. The opening event, Nov. 12, had Jesus Maria Sanroma, pianist, in an all-American program. Subsequent concerts and their soloists are: Dec. 10, Wellington Ezekiel, basso; Jan. 14, Carroll Glenn, violinist; Feb. 11, Josef Hofmann, pianist; Mar. 11, Max Rosen, violinist; Apr. 15 brings a performance of Handel's Messiah. Modeste Alloo is in his third year as conductor of this orchestra. Joel Belov, head of the violin department of the university, acts as assistant conductor for the sixth consecutive year.

Elizabeth Bolek in N. Y. Recital

Elizabeth Bolek appeared in recital at Times Hall, Nov. 19. Her program began with the Gluck Arietta del Parnasso and three ancient French folk tunes. Two Lieder groups followed, the most noteworthy numbers being Das Verlassene Magdlein of Hugo Wolf and Waldseligkeit of Joseph Marx. In her final selections, Miss Bolek displayed her best vocal form, singing with much charm the Pastourelle from La Basoche, by Messager; Air de l'Enfant, of Ravel, and the de Falla Seguedella. George Bolek, at the piano, played sympathetic and artistic accompaniments.

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SILHOUETTES: ABOUT BOOKS ON SINGING

By MARY CRAIG

Once in the life of every teacher of singing, there comes an overpowering desire to put theories and principles of vocal art into book or pamphlet form. These writings range from historical or personal case histories to the scientific disclosures of laboratory and clinic. In varying degrees, they may be exceedingly valuable contributions to the singing world—or they may be, if little understood, vaguely dangerous precepts for the groping but immature comprehension of the student.

There comes to mind the story of the youngster who was advised to study a certain very well-written but extremely scientific book on voice. She reported at each succeeding lesson with a new disease and new weird vocal inhibitions modelled on the horror tales of the case book. Only when it was forcibly removed did she begin "just to sing," as she put it.

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Personally, we have found a great many of these treatises interesting in design and impressive in content. But, apart from the undoubted importance of the written word, there is one question which, so far as we can discover, has not been asked or answered. Would it be possible for a student of average intelligence to learn to sing acceptably by following precepts and directions in print, without the supervision and personal guidance of a skilled teacher?

It is extremely doubtful whether, except in the case of one supremely gifted by nature, or miraculously able to avoid by instinct the greatest perils of the untaught singer, such dependence on the printed page for vocal precepts could steer one into the haven of perfect voice production. Much good work is being done, however, in the writing field and even many of the now outmoded tomes bring us musicological gleanings.

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Two new and excellent studies in singing have just been offered for appraisal. One is a fine and distinctive handbook, The Human Voice, by Franklin D. Lawson, M.D. The material has been well chosen and ably presented by Dr. Lawson in terms that are clear, not too technical and easy to understand. Exercises, explanations and a complete guide to pronunciation are concisely offered, together with definite instructions and hints on the pursuit of a singing career. This is a practical book, human, with a background of scientific fact.

Also on the editor's desk is a lecture-series, Basic Principles of Tone Production, by Ida Louise Streman. Miss Streman has gone extensively into details of the mechanics of tone formation, writing in a simple style, much as a teacher would talk with a pupil. We believe her work is worthy of consideration.

In passing, we might mention also several of the classic works on the singers' art. Familiar as these are to many, their contents may come as discoveries to the neophyte. Without claiming that our list is all-inclusive, we recommend a few of the ones we have read and liked: The Art of Singing, by Manuel Garcia; Plain Words on Singing, by William Shakespeare; The Art of the Singer, by William J. Henderson; How To Sing, by Lilli Lehmann; Interpretation in Song, by Harry Plunkett Greene; Voice and Speech Problems, by Raubicheck, Davis and Carll; Vocal Art Science, by Dr. Frank E. Miller; The Way to Sing, by Franz Proschowski; Make Singing a Joy, by Adelaide Gescheidt; and The Living Voice, by John Wilcox.

Vera Curtis Carries on "Met" Traditions

CURTIS AS SIEGLINDE

A real personality in the singing-teaching world is Vera Curtis, whose career with the Metropolitan Opera helped to establish the high standing and first rank position the American singers now hold so firmly. Miss Curtis's debut as First Lady in The Magic Flute was made towards the end of the fabulous Golden Age of great voices and great personalities. During her first season she sang 45 roles and was fortunate in being associated with many of the almost legendary vocal giants then passing from the operatic scene.

But, far from idealizing too greatly the glories of that era of vocal splendor, Miss Curtis draws from her unique fund of experience charming remembrances and the wisdom and knowledge which she today uses for the guidance and protection of the pupils entrusted to her care. She is equally alert to all that is fine in the voices and songs of today. Besides her work in the operatic field, Miss Curtis has concertized extensively and has been in demand for oratorio and church engagements.

Blest with a keen sense of humor, she radiates enthusiasm and optimism, tempered by her conviction on the necessity of basic fundamental study and instilling in the minds of students the desire for artistic integrity.

Prima Donna from Manhattan

REGINA RESNIK
(J. Abresch Photo)

Regina Resnik, new young dramatic soprano of the Metropolitan, is a shining instance of the girl who wins success in her home town. Born in New York City, all her education and training here, she majored in music at Hunter College, graduating with an A.B. degree. In her childhood, Miss Resnik sang at school and civic entertainments, but the decision to make singing her life career came to her after hearing Rosa Ponselle in one of the great roles at the Metropolitan.

From that day, every plan, every dream built towards opera. She commenced vocal lessons at fifteen and has remained with her first teacher. Language study, orchestration and fundamental music-training were wisely mapped out. And on Dec. 5, 1942, at a Saturday matinee of the New Opera Company, Regina Resnik made her operatic bow. Numerous engagements followed, a tour taking her to Mexico, where she made her debut in Fidelio, singing Leonore. In 1944, she won a Metropolitan contract in the Auditions of the Air and debuts as Santuzza.

Miss Resnik denies being superstitious but admits believing that every particularly happy event in her life has occurred on a date containing the numbers 5, 7 or 9. She also claims that things run more smoothly for her in stormy weather than in fair. So we wish for her floods and tempests when the great gold curtains part for her first Metropolitan appearance on Dec. 9.

John Harms Chorus Heard in Church and Concert Hall

The John Harms Chorus will give its annual New York Town Hall program on Sunday evening, Dec. 17. The Chorus will sing the Brahms Alto Rhapsody with Margaret Harshaw of the Metropolitan as the featured soloist; she will also be heard in a group of songs. S/Sgt. Glenn Darwin will sing the baritone solos and Earl Palmer, tenor, will be heard in the Canticle of the Sun by Mrs. H. H. A. Beach and in the Coronation Scene from Boris Godounoff. Iona Harms, soprano, will be heard in Debussy's Blessed Damosel. Assisting Mr. Harms will be Milton Kaye, pianist, and George Volkel, organist.

This excellent chorus has had an actively expanding schedule this season, and has appeared in oratorio programs for church and radio under the conductorship of Mr. Harms. In its performance of Handel's Messiah at Rutgers Presbyterian Church on Oct. 10, the soloists were Audrey Bowman, soprano, Lilian Knowles, contralto, Steele Jamison tenor, and Reinald Werrenrath, baritone, with Andrew Tietjen at the organ.

Leon Carson: Vocal Authority

LEON CARSON

Leon Carson, in his own quiet way, has won an enviable position in his chosen field of teacher of voice. Beginning his musical education in early youth at the New England Conservatory of Music, he has followed the line of earnest, serious study and is today continuing research work in song and voice-science together with a heavy teaching schedule.

A story current among his contemporaries relates that a famous opera impresario became interested in the six-foot tenor with the high vocal range of unusual clarity and brilliance, offering him several operatic roles. But Mr. Carson found the scholastic more to his taste than the stage and declined the offer. After a recital debut in old Aeolian Hall he became a successful singer in concert, oratorio, church and radio, later adding lecture-recitals on Lieder and native American works. His reference and music library, one of the most complete privately owned, consists of music in general use, rare scores, and an extensive and interesting collection of Americana. He estimates that, since establishing his New York and New Jersey studios, he has taught privately approximately 1,500 pupils.

In addition to his teaching, Mr. Carson for ten years edited a weekly music column in one of New Jersey's leading newspapers, has written program notes for symphonic performances and has contributed numerous articles on musical subjects to leading periodicals and magazines. A past president of NYSTA, he is now an official of the selective American Academy of Teachers of Singing, Regional Governor for the Eastern District of the National Association of Teachers of Singing, Chairman of the Board of Regional Governors of that same organization. For the second successive year he will be in charge of the Vocal Forum of the Music Teachers National Association at its coming annual convention in Detroit.

JEAN TENNYSON, star of radio and opera, plays hostess at Greenwich House, New York. (Photo by Ben Greenhaus).

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BALTIMORE SYMPHONY APPLAUDED

BALTIMORE, MD.—Before a sold-out Lyric, plus numerous standees, the Baltimore Symphony Orchestra opened its 28th season, its third under the highly successful conductorship of Reginald Stewart. This initial program also marked the 50th anniversary of the Lyric Theatre. Gladys Swarthout, ravishing in dull red, has seldom sounded better than in two arias by Purcell and four exquisite folksongs from the Auvergne. Her voice had gratifying warmth and tonal beauty. Mr. Stewart opened his program with a brilliant transcription by Leo Weiner of Bach's Toccata, Adagio and Fugue in C major. The major symphonic work was the Beethoven Seventh Symphony, superbly played. A first-time here was the Stravinsky Circus Polka, which preceded the same composer's suite from The Firebird. As always, Mr. Stewart achieved extraordinary cumulative effects through his clever building of climaxes.

The strings in the orchestra have a new and striking quality this year, undoubtedly due to Ilya Schkolnik, new concertmaster and assistant conductor. The first violins played as one man and with a beauty of tone not often heard here. Other new men are Cecil Figelski, principal viola; Leon Ziporlin, principal bass; Paul Siebeneichen, first flute; Carlos Mullenix, first oboe; Emil Hebert, first bassoon and Charles Misare, first horn. Marie Rosanoff returns as principal cellist; Gilbert Stange as first clarinet; James Burke as first trumpet; Gerhard Warms, as first trombone; Joseph Pizzo as harpist, and William S. Hart as tympanist. This is the third season for C. C. Cappel as manager of the orchestra, for Walter de Lillo as personnel manager, and Edmund Cooke as librarian.

Mr. Cappel announced recently that the orchestra would be heard on the NBC's coast-to-coast network for a series of five Saturday afternoon broadcasts, in addition to appearances in Washingon, Annapolis, and a group of Southern cities.

Among other novelties scheduled for the Baltimore Symphony season are: Biblical Symphony by Nicholas Nabakoff, now a member of the Peabody faculty; a world premiere of Military Overture by Howard Thatcher, also of the Peabody; American Comedy, '43, first American performance of this work by the Baltimore composer, Hugo Weisgall; To a Lone Sentry by Norman Dello Joio; Spring Pastoral by Mary Howe; The Prairie by Lukas Foss. Also to be heard will be the Shostakovich Eighth Symphony, the Rachmaninoff second and third piano concertos, and the Prokofieff third piano concerto. All seats for the five Children's Concerts were sold out two weeks after distribution to the schools. A second series may have to be given next season.

National Symphony Opens

The National Symphony Orchestra, Hans Kindler conducting, opened its season here, also before an enormous audience. The program began with the first performance of a Concerto da Chiesa by dall'Abaco, arranged by the conductor and receiving an enthusiastic reception. Replacing the scheduled Richard Crooks, incapacitated by a cold, Norman Cordon was heard in two Mozart arias, the Old English Leave Me or Not, a Strauss song and Mephistopheles' Serenade from Faust. Gordon Manley provided piano accompaniments for all but the Mozart. The "Met" basso was received so well that he added several Negro spirituals. Baltimore heard its first performance of The Little Train of Caipira by Villa-Lobos, a clever piece of orchestration. The program closed with a top-flight performance of Scriabin's Le Divin Poeme.

Recalcitrant Baggage Car Postpones Opera

The honor of opening the new season fell to the Baltimore Civic Opera Company which, through its director, Eugene Martinet, sponsored the Columbia Concerts, Inc., production of Carmen, in English. The baggage car carrying the music and costumes went on to Washington and was discovered too late, making it necessary to postpone the performance one night. A crowded Lyric greeted the young and highly capable cast, which included Mona Paulee in the title role; Edward Kane as Don José; Donald Dickson as Escamillo, and Enya Gonzalez as Micaela. Herman Adler conducted the sizeable orchestra.

Another postponement was written into the new season when C. C. Cappel had to announce that Fritz Kreisler, scheduled for Oct. 21, would, because of illness, be heard on Dec. 9. Mr. Cappel later brought the inimitable Alec Templeton to a sold-out Lyric, the program being divided between classics and caricatures. The audience kept demanding encores.

Boston Opera Series

The Boston Grand Opera Company presented a four-opera season at the Lyric, the opening work being Il Trovatore, with Leonora Corona, Mario Cozzi, Enrico Rossini and Georgiana Bourdon in the leading roles. Traviata was presented with Virginia Pemberton, Ward Richards and Robert Shilton in the chief vocal assignments. The last-mentioned was particularly good. On Sunday afternoon, Tosca was given, again with Corona as the lead and in the evening the season closed with Carmen, the title role sung by the excellent Winifred Heidt. The orchestra was conducted expertly by William Spada. Stanford Erwin was the general manager of the company.

GUSTAV KLEMM

WILLIAM SPADA

conducted the Boston Grand Opera Company in four performances in Baltimore early in November — Il Trovatore, Nov. 3; La Traviata, 4; La Tosca and Carmen (matinee and evening), 5. In September, Mr. Spada conducted the Rochester Grand Opera in The Masked Ball, and has been re-engaged by this organization for a production of Carmen late in December.

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THE ART OF SETTING WORDS TO MUSIC, by Bainbridge Crist. Carl Fischer, Inc., New York. $2.

Extremely handy and helpful hints for composers aspiring to write successful songs are packed into ninety-five pages of Bainbridge Crist's current book. The difference between modern art-songs and lieder is carefully discussed as well as other important points directly related to the subject. Examples from songs by Debussy, Duparc, Hahn, Respighi, Paladilhe, R. Strauss, Engel, Kramer, Watts, Carpenter, Johnson, Paxson, and Charles are freely used. There is a full chapter devoted to the analysis of the songs of Mr. Crist. To quote the author: "If this will arouse consciousness of the fact that there is a definite art in setting the individual word to music, and enable song writers to acquire a habit of thought that will stimulate the development of this art, it shall have accomplished the purpose that impelled me to write it."

MEN OF POPULAR MUSIC, by David Ewen. Ziff-Davis Publishing Co., New York and Chicago. $2.75.

Here is another small volume to add to Mr. Ewen's already formidable list of books on music and musicians. This one deals with personalities who have played a prominent part in the development of popular music—from ragtime to boogie-woogie. Each of the nine chapters is devoted to an account of the life and work of one or two individuals. Those included are Whiteman, Kern, Porter, Berlin, Oliver, Armstrong, Handy, Lewis, Ellington, Grofé, Gershwin, Rodgers and Hart, Goodman and Scott.

SING FOR AMERICA, by Opal Wheeler, illustrated by Gustaf Tenggren. E. P. Dutton & Co., Inc., New York. $3.00.

A handsomely illustrated book of carefully selected songs for children. A feature of the book is the delightful and enlightening little stories preceding each song. Coming at this time, it makes an ideal Christmas gift and should prove fascinating for any child up to about 12 or 13 years of age for it is a picture, story and song book all wrapped up in one.

For Cello and Piano

SONATINA IN C MAJOR by Mozart, and DIVERTIMENTO by J. Haydn, from the repertoire of and edited by Gregor Piatigorsky. Elkan-Vogel Co., Inc., Philadelphia. $1.50 and $1.25, respectivelv.

With the comparatively limited library for cellists, transcriptions of accepted classics are always useful, especially when edited by the eminent Piatigorsky. The Mozart work is not as difficult, technically, as the Havdn but it does require sensitive musicianship and an understanding of style.

For Viola and Piano

SONATINA, by Gustav Strube. G. Schirmer, Inc., New York. $2.50.

One of the foreign-born composers resident in this country for many years, Mr. Strube here gives us a solidly constructed work on the quasi-romantic pattern. There are three movements, the first, *non troppo allegro*, which moves rather animatedly, with *grazioso* thematic material and some syncopation; then a striding *con moto* section, which works to a crescendo and subsides in a *tranquillo* end; and finally a vivacious closing section marked *allegro alla burla*, which offers much opportunity for virtuosity. It is for advanced performers, and boasts an exacting piano part.

For Violin and Piano

FOUR PIECES FROM INCIDENTAL MUSIC TO MUCH ADO ABOUT NOTHING, by E. W. Korngold; arr. by the composer for violin and piano. Associated Music Publishers, Inc., New York, sole American issue of the original Schott Edition. $1.50.

Korngold's familiar suite, his Opus 11, has been heard widely in this country. Here is a reissue of four sections for violin and piano, providing a fairly complicated idiom, particularly for the piano accompaniment, in The Maiden in the Bridal Chamber, and Dogberry and Verges (March of the Watch), Scene in the Garden, and Masquerade (Hornpipe). The violin passages require much rhythmic and interpretative subtlety, but with sympathetic treatment, the suite provides a colorful and atmospheric series. It is for advanced players.

SONATA, by Gluck; E FLAT NOCTURNE (Opus 55, No. 2) by Chopin; transcribed by Jascha Heifetz. Carl Fischer, Inc., New York. 80¢ each.

Here are two more of the sensitively musical and expertly written Heifetz arrangements, which are taking on the proportions of a small library. The Chopin Nocturne has never been played much by pianists (it is not the popular one in E flat) but it may now have a wider acceptance in this ensemble form. The noble Gluck music is of medium technical difficulty, but requires an understanding of classical style.

For Two Descant Recorders

EIGHT SHORT PIECES, by Erich Katz. Hargail Music Press, New York. 35¢.

These are very simple pieces, each only a few measures in length, written in the classical contrapuntal tradition, and useful for performers or students of the recorder.

Songs

WILD GEESE FLEW TO THE SOUTH, words by Cyrus Caswell Johnson, music by Charles Wakefield Cadman. Galaxy Music Corp., New York. 50¢.

An extremely atmospheric song, in which the flight of the geese is portrayed most effectively in sweeping broken chords in the piano accompaniment. The vocal line, for high voice, has a melodious pattern, with aspiring runs and leaps. The last tone is a sustained D flat.

BREAK, BREAK, BREAK, words by Tennyson, music by Stuart Ross. Oliver Ditson Co.; Theodore Presser Co., Philadelphia, sole distributors.

Solemn, measured tones open this song, as the well-known adjuration to the waves is delivered. Later there are simpler, lyric lines which recount the story of the fisher-boy and the "touch of a vanished hand." At the end there is a return to the *maestoso* measures. A finely designed song, with a range for medium voice from low B to E flat.

BEHOLD THAT STAR, Christmas Spiritual, arr. by H. T. Burleigh; G. Ricordi & Co., New York. 50¢.

A most moving and attractive Spiritual melody, which is devoted to a description in naïve, simple terms of the Star of Bethlehem. It is from the collection of Thomas W. Talley. Issued for low, medium and high voices.

FIFTY-FIVE ART SONGS, compiled and edited by Sigmund Spaeth and Carl O. Thompson; with new and original translations by Dr. Spaeth. C. C. Birchard & Co., Boston. 75¢.

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amples by Horn and Dibdin; then come Foster, Lassen, Sullivan, MacDowell and Tosti. The list veers back to the older Italians, then to Bach, Haydn, Mozart and a good selection of Lieder. Later national schools are represented. All the works have singable English translations, and the book contains some rare examples. Exceptional value.

With the Publishers

Arnold Schoenberg's Second Chamber Symphony will be premiered on Dec. 15 by the San Francisco Symphony under the direction of Pierre Monteux. The work is published by G. Schirmer. This same publisher has recently bought Lyn Murray's new song, I'm Coming Home. Sylvia Golden wrote the lyrics . . . Mills Music, Inc., had the distinction of being the first publisher to have its music recorded on Victor Red Seal Records following the 27-month deadlock. The pieces were Gould's Boogie Woogie Etude and Blues played by José Iturbi. Mills has also just issued a new Peace Anthem by Edwin Franko Goldman . . .

The Keyboard Publishing Co. is issuing several books, and among them are Christmas Carols for the Catholic Child to Play and Sing, compiled by Gerard Sullivan; Christmas Carols for Young Pianists, arranged by Dr. Felix Guenther; and Tuneful Technique, a series of technical studies of the masters . . . Two exceptionally fine Yuletide offerings for mixed voices come from the Music Press. They are Luca Marenzio's Hodie Christus natus est (1585), a Christmas Motet edited by Hans T. David; and William Billings' (1740-1800) Hark! Hark! Hear You Not?, edited by Clarence Dickinson.

Early Teaching Pieces for Piano

A RIGHT HAND TRICK, by Beatrice Hatton Fisk. Schroeder and Gunther, Inc. 35¢.

In the key of G major, two pages, grade three. A novelty number for the right hand alone. A flowing waltz quality is accomplished by using a series of arpeggios to link bass tones and melodic treble part. Something new and interesting, and an excellent study in pedaling.

SUNBEAMS and MY RED UMBRELLA by Bernice Frost. The Boston Music Co. Each, 30¢.

Two pieces for beginners, published separately. Sunbeams is a black key study. My Red Umbrella is a staccato impression of raindrops. Both may be used with the youngest beginner, taught by rote if wished. Both use a wide keyboard and are efficient agents in modern piano instruction.

For Piano Solo

SONATINA, by Morton Gould. Mills Music, Inc. $1.50.

A modern composition in sonatina form. In the first movement the composer announces his intention by the unusual rhythms and dynamics employed. The second movement, entitled Spiritual, is a slow and simple melodic part of two pages. The scherzo-like minuet of the third movement is an amusing affair commencing in 4/4 time. The finale forms a fitting climax for a highly original sonatina strongly influenced by American folk rhythms. Of interest to concert pianists and advanced students.

The following works are additions to the leading publishers' rental libraries of music for symphonic orchestra since Dec. 1, 1943. (All works are for symphonic orchestra, unless otherwise indicated.)

Composer	Title	Timing (in minutes)	Publisher
Achron, J.	Children's Suite	23′	Associated Mus. Pub.
" "	Belshazzar		G. Schirmer, Inc.
" "	Elegy (String Orchestra)		" " "
" "	Golem Suite		" " "
" "	Improvisation on Jeanie With The Light Brown Hair (String Orchestra)		" " "
" "	Sinfonietta (String Orchestra)		" " "
Akon, Alfred	Concerto Grosso		Carl Fischer, Inc.
Amengual, Rene	El Vaso (for Voice and Chamber Orchestra)		Associated Mus. Pub.
Alexander, Josef	A New England Overture		G. Schirmer, Inc.
Aliferis, James	Symphony No. 1		" " "
Barber, Samuel	Commando March	4′	" " "
" "	Symphony No. 2, Dedicated to the Army Air Forces	27′	" " "
Bauer, Harold	Purcell-Siciliano, Three Variations and Finale (String Orchestra)		" " "
Bauer, Marion	Concerto, Op. 36 (Piano and Orchestra)		" " "
Bach-Akon	Prelude and Fugue in A Minor		Carl Fischer, Inc.
Beckett, Wheeler	Cinderella Fantasy		" " "
" "	Open Road		" " "
" "	Reverie (for Strings)		" " "
Beethoven	12 Contredanses (Vol. I)		Music Press, Inc.
Bernstein, L.	Jeremiah		Music Pub. Holding Corp. (Harms)
Berezowski, Nicolai	Christmas Festival Overture (Ukrainian Noel)	8′	Associated Mus. Pub.
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" "	Toccata, Variations and Finale (for String Quartet and Orchestra)	25′	" " "
" "	Introduction and Waltz (String Orchestra)	8′	" " "
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Castelnuovo-Tedesco	Figaro (for Violin and Orch.)		Carl Fischer, Inc.
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Dello Joio, N.	Magnificat	16′	" " "
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BERNICE FROST SAYS . . .

New Collections

Can you list a few new collections of medium grade piano music that will offer to the not-too-serious pupil something "different"? Something light and not too modern would be useful. S. F.

The following may meet your need, but I suggest that you also review some collections of contemporary composers of the various national schools of writings: Ladies, by Lane; Skyscrapers, by Hopkins, and Painting in Soft Colors, by Bass.

Finnish Music

My pupils are planning a series of short national programs. Several of them, both advanced and beginners, are of Finnish parentage and wish to give a Finnish program. For many reasons I am anxious to please these pupils, their parents and friends, but can find nothing suitable for the adult beginners to play. Can you suggest some easy and advanced solos? D. C.

You should have no difficulty in planning a most interesting program if you will include the folk music of this country. Have a pupil give a talk on its characteristics, stressing its similarity to Hungarian music (due to the Finns' Magyar ancestry); the five-four and seven-four measure derived from the peculiar accent of their melodious language; the Runes, based on their five-note scale; and the gayer music of southern Finland. Many more interesting facts may be added, as the folk melodies are played. For more advanced solos try the following: by Sibelius, Five Romantic Compositions, Op. 101, Five Characteristic Impressions, Op. 103, From the Land of a Thousand Lakes, Op. 46; and by Palmgren, Six Lyric Pieces, Op. 28, and Five Sketches from Finland, Op. 31.

Early Advanced Music

Will you give me a definite outline of the exact grades of piano music included under the title of "Early Advanced Music"? Classifications seem to differ in the exact meaning of this term. F. C.

As I stated in this column previously, the majority of piano teachers and publishers classify piano music into seven or eight grades. Early Advanced Music should include music of grades four and five. Music of late third grade might also be included in this listing.

Special Keys

Will you list a few piano solos in the keys of D and A Major for early grades? I find these difficult to find and would appreciate any suggestions. U. F.

You will find the following useful: Grade two, Key of D, Bachette, by Chase, and Clouds, by Baker; Key of A, Once Upon a Time, by Bragdon. Grade three, Key of D, Havane, by MacLachlan, and Palm-Fringed Oasis, by Dallam; Key of A, March Mignonne, by Pattison; By the Lagoon, by Saperton, and Sleighbell Time, by Blake. Review these carefully before using them.

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U. S. Orchestras in Season 1943-4 Played Large Number of New Scores

American audiences demand more variety each year in their symphony orchestra programs—and more music by native-born composers. These conclusions are at least indicated by the annual reports which the National Music Council has made for the past five years. The Council's fifth annual survey, for the season 1943-44, cites the total number of all compositions performed by seventeen major orchestras as 1,430, the largest number during the half decade of the survey. Works by American composers number 147 of this total, as against 141 during the previous season. Although the percentage of performed works by Americans dropped, being 10.3% in 1943-44 as against 11.4% in 1942-43, the actual number for the past season was the greatest yet recorded.

The 147 performed works were by the following 56 native-born Americans: Samuel Barber, Lionel Barrymore, Robert Russell Bennett, Leonard Bernstein, Marc Blitzstein, Darrell W. Calker, John Alden Carpenter, Phillip Greeley Clapp, Valbert Coffey, Frederick Converse, Aaron Copland, Paul Creston, Eric Delamarter, David Diamond, Martin G. Dumler, Arthur Foote, George Gershwin, Morton Gould, Henry F. Gilbert, Charles Griffes, Howard Hanson, Roy Harris, John Haussermann, Bernard Herrmann, Walter Helfer, Everett Helm, David Holden, Charles Jones, Kent Kennan, Jerome Kern, Arthur Kreutz, Dai Keong-Lee, Oscar Levant, Edward MacDowell, Harl McDonald, Harold Morris, N. Lindsay Norden, Walter Piston, Gardner Read, Wallingford Riegger, Bernard Rogers, Robert L. Sanders, William Schuman, Arthur Shepherd, Alan Shulman, Leo Sowerby, William Grant Still, Edwin Stringham, Dana Suesse, Deems Taylor, Randall Thompson, Burnet C. Tuthill, David Van Vactor, Max Wald, Robert Ward, Paul White.

Complete tables of the 1943-44 survey follow:

Total Number of Compositions Played by All Orchestras with Percentages of Works, by Foreign, American and Naturalized Composers

	Foreign Born	*American Born*	*Naturalized or Living in USA*	*Total*
Season 1943-1944	1148 (80.3%)	147 (10.3%)	135 (9.4%)	1430
Season 1942-1943	978 (79.2%)	141 (11.4%)	116 (9.4%)	1235
Season 1941-1942	1124 (82.9%)	120 (8.8%)	112 (8.3%)	1356
Season 1940-1941	1207 (85.5%)	92 (6.5%)	114 (8%)	1413
Season 1939-1940	1257 (90.3%)	111 (8%)	23 (1.7)%	1391

These figures do not include repeated performances of a work by the same orchestra.

Compositions Performed at the Regular Subscription Concerts of the Fifteen Major Symphony Orchestras of the United States in Their Home Cities, Season 1943-1944:

Orchestra	*Composers Foreign-born*	*American*	**Naturalized*	*Total*
Baltimore	55	2	2	59
Boston	60	13	17	90
Chicago	129	9	13	151
Cincinnati	94	9	12	115
Cleveland	77	7	3	87
Detroit	53	14	5	72
Indianapolis	28	8	2	38
Kansas City	38	5	5	48
Los Angeles	46	8	3	57
Minneapolis	57	5	9	71
New York	92	12	17	121
Philadelphia	91	10	13	114
Pittsburgh	61	7	7	75
Rochester	43	5	2	50
St. Louis	61	10	11	82
San Francisco	77	8	8	93
Washington (Natl. Sym.)	86	15	6	107

These figures do not include repeated performances of a work by the same orchestra.

* or foreign-born and living in the United States.

Position of Orchestras in Regard to the Number of Works by American-Born Composers Performed During the Season 1943-44 at the Regular Subscription Concerts:

Position	*Orchestra*	*Number of Works*
1	Washington (National Symphony)	15
2	Detroit	14
3	Boston	13
4	New York	12
5	Philadelphia, St. Louis	10
6	Chicago, Cincinnati	9
7	Indianapolis, Los Angeles, San Francisco	8
8	Cleveland, Pittsburgh	7
9	Kansas City, Minneapolis, Rochester	5
10	Baltimore	2

Position of Orchestras in Regard to the Number of Works by American-Born and Naturalized Composers, Plus Those of Foreign-Born Composers Living in the U. S. A., Performed During the Season 1943-1944 at Reglar Subscription Concerts:

Position	*Orchestra*	*Number of Works*
1	Boston	30
2	New York	29
3	Philadelphia	23
4	Chicago	22
5	Cincinnati, St. Louis	21
6	Washington (National Symphony)	20
7	Detroit	19
8	San Francisco	16
9	Minneapolis, Pittsburgh	14
10	Los Angeles	11
11	Cleveland, Indianapolis, Kansas City	10
12	Rochester	7
13	Baltimore	4

Percentages of Works by American-Born Composers Performed During the Season 1943-1944 at the Regular Subscription Concerts of Each Orchestra:

Position	*Orchestra*	*Percentages*
1	Indianapolis	21.
2	Detroit	19.4
3	Boston	14.4
4	Los Angeles, Washington (National)	14.
5	St. Louis	12.1
6	Kansas City	10.4
7	Rochester	10.
8	New York	9.9
9	Pittsburgh	9.3
10	Philadelphia	8.7
11	San Francisco	8.6
12	Cleveland	8.
13	Cincinnati	7.8
14	Minneapolis	7.
15	Chicago	5.9
16	Baltimore	3.4

Percentages of Works by American-Born and Naturalized Composers, Plus Those of Foreign-Born Composers Living in the U. S. A., Performed During the Season 1943-1944 at the Regular Subscription Concerts of Each Orchestra:

Position	*Orchestra*	*Percentages*
1	Boston	33.3
2	Detroit, Indianapolis	26.3
3	St. Louis	25.6
4	New York	23.9
5	Kansas City	20.8
6	Philadelphia	20.2
7	Minneapolis	19.7
8	Washington	19.6
9	Los Angeles	19.3
10	Pittsburgh	18.7
11	Cincinnati	18.3
12	San Francisco	17.2
13	Chicago	14.6
14	Rochester	14.
15	Cleveland	11.5
16	Baltimore	6.8

CINCINNATI — SOLOISTS FEATURED BY GOOSSENS FORCES

By MARJORIE GARRIGUE

CINCINNATI.—The amazing public response to the many musical events during the opening weeks of the 1944-45 season has been a delight to Cincinnati impresarios. Attendance and enthusiasm at the Symphony opening in Music Hall, with Eugene Goossens conducting the Orchestra and May Festival Chorus in Beethoven's Ninth, set a high standard.

The appearance of famed Music Hall conduced to stimulate the highest interest. Ferns and chrysanthemums stretched across the full length of the stage, and on either side stood the American flag and the Union Jack, while the British national anthem was played after The Star Spangled Banner.

Following a tradition established three years ago, Mr. Goossens and guest artists went to the College of Music at the close of the afternoon concert as guests of honor for the informal reception sponsored by the College Alumnal Association.

At the following Friday's concert, Claudio Arrau, pianist, was the featured soloist in Beethoven's Concerto No. 4 and guest of honor at a similar function.

The Symphony presented its first Sunday afternoon program of the season with Jeanette MacDonald as the attraction. Miss MacDonald sang to standing room only, and at the College of Music reception the artist was the center of a demonstration. Being unable to greet her admirers individually, Miss MacDonald, standing on a chair, made a brief and gracious speech.

Alec Templeton likewise drew capacity audiences; but, as a concession to his New York radio commitments, the week's schedule was changed to Friday night and Saturday afternoon. Even then Mr. Templeton had only fifteen minutes in which to catch his train. He played with the orchestra the Rachmaninoff Concerto No. 2 and wound up the program with his clever improvisations.

Meanwhile, the College of Music and the Conservatory of Music formally opened the season of scholastic concerts. In the Conservatory Hall, David Smith, brilliant artist pupil of Dr. Karol Liszniewski, gave a piano recital before an enthusiastic audience. Mr. Smith later presented the same program in New York's Town Hall.

The College of Music Orchestra, under the direction of Walter Heermann, gave its initial concert of the season in the Odeon to a capacity audience. This year the orchestra is unusually brilliant, with a student personnel of 65. The entire program was dedicated to the memory of Dr. Albino Gorno, Dean of the College Faculty and master teacher of piano in that institution since 1882, who died in Cincinnati on Oct. 29.

Opera and Recitals

Other events of importance included Verdi's La Traviata presented by the Charles L. Wagner Company under the local management of J. Herman Thuman. Giuseppe Bamboschek conducted the orchestra of 40. Stella Andreva, Armand Tokatyan and Mack Harrell were the principal singers.

The Matinee Musicale Club sponsored a recital by Martial Singher, Metropolitan baritone, in the Netherland Plaza Hotel's Hall of Mirrors as the first of five concerts of the season. Paul Ulanowsky was the expert accompanist.

Bidu Sayao and Richard Crooks were presented in joint recital in the evening at the Taft by the Cincinnati Concert Management. Mme. Sayao sang a first performance of Song of the Tea Kettle by Victor Young, a former College of Music student.

Under Thuman management, the Artist Series opened its 35th season with a concert by James Melton, Metropolitan Opera and radio star. He was accompanied by Robert Hill, who contributed a group of piano numbers. Melton received an ovation, and Hill was applauded enthusiastically.

INDIANAPOLIS

By HERSCHELL C. GREGORY

INDIANAPOLIS—The Ballet Russe de Monte Carlo presented three performances here before large, appreciative audiences. The work of Alexandra Danilova and Leon Danielian deserves the major share of laudatory remarks for their energy and endless inventiveness. The dances Coppelia, Rodeo, Serenade, Le Beau Danube, and Le Bourgeois Gentilhomme were extraordinarily stimulating. The new ballets produced were the work of Balanchine in celebration of his 25th anniversary as a choregrapher. Emanuel Balaban as musical director revived one's faith in an art which some believed to have become decadent and listless.

The Musical Art Quartet appeared here in a program of chamber music featuring Beethoven's Quartet in C Minor, Op. 18, No. 4; Ravel's Quartet in F; and Schubert's Quintet in C. The visitors had the assistance of Louise Essex, local cellist, in the last number.

The Martens Concerts opened their season, presenting the Charles L. Wagner production of La Traviata, with Nadine Conner, Jacques Gerard, and Mack Harrell. The capacity house, which included a number of standees, applauded a performance which was a triumph among traveling troupes. The stage was set aptly, the costumes were attractive, making the production one to please the eye and ear.

Lucille Lockman Wagner, president of the Indianapolis Matinee Musicale has announced that in addition to guest artists, programs will be given monthly by members. Zinka Milanov of the Metropolitan Opera was guest artist for the President's Day program in the L. S. Ayres & Co. auditorium.

Washington Chamber Music Guild Awards Prizes

Marcel Ancher, founder of the Washington Chamber Music Guild of Washington, D. C., announces that the winners in the first Western Hemisphere contest for the composition of the best string quartet are Robert Doellner of Hartford, Conn., and Camargo Guarnieri of Brazil. Each composer received $1,000 prize, contributed by the Radio Corporation of America through its RCA Victor division, which, under the guild's sponsorship, had offered these awards, one for the best string quartet by a composer from Latin-America and one for the best string quartet by a composer from the United States. The works will be performed by the Chamber Music Guild in Washington this season and in Town Hall, New York, Mar. 19.

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BUFFALO — ORCHESTRA RESUMES UNDER AUTORI BATON

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra, Franco Autori conducting, opened its season on Nov. 14 at Kleinhans Music Hall, with Mischa Mischakoff, violinist, as soloist in the Brahms concerto, played with technical brilliance. The other chief work on the program was the Sibelius Second Symphony. A novelty for this city was an Andante for strings, harp and organ by Geminiani, arranged by Marinuzzi. After the concert the women's committee gave a reception in honor of the conductor and soloist. John Bauer is the new manager of the orchestra.

Zorah Berry presented Helen Traubel in a superb recital, assisted at the piano by Coenraad V. Bos. Miss Berry opened her series with a much applauded recital by Zino Francescatti, violinist, with Emanuel Bay as assisting artist. She also sponsored a performance of Carmen by a company including Mona Paulee, Edward Kane, Edmund Steffe, Enya Gonzalez, Elizabeth Carron, Siroon Mangurian, Val Patacchi, Emile Renan and Karl Laufkoetter, with Herman Adler conducting, and dances provided by Anne Simpson, Leon Varkas and Cristina Morales. Thelma Altman, Metropolitan mezzo-soprano, formerly of Buffalo, was presented by Miss Berry to warm applause.

The Budapest String Quartet was presented by the Buffalo Chamber Music Society as its opening attraction in a highly interesting and beautifully performed program including Mozart's Quartet in G major (K. 387), Ravel's Quartet and Ernst Krenek's Quartet No. 7, Op. 90. The last work had its first hearing anywhere and proved a somewhat abstruse composition in atonal style.

The "Pop" concerts of the Buffalo Philharmonic opened their winter series under Fred Ressel, assistant conductor. Margaret Grannis, Buffalo soprano, was the soloist.

The Chromatic Club featured the 14-year-old Toronto pianist, Joan Rowland.

JOHN BAUER,
new manager of the Buffalo Philharmonic Orchestra, comes to this post with a background of promotion in music and drama. He has been connected with Eva Le Gallienne's Civic Repertory Theatre; the Players Repertory Theatre (his own organization); L. E. Behymer, Los Angeles; the Civic Concert Service of NCAC; the National Symphony Orchestra, Washington, D. C.; the Metropolitan Opera Association (in charge of the press department in 1943-44); the Chicago company of Tomorrow the World; New York City Center Opera.

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

Col. Creighton Webb, 92 years old, says that, as in past seasons, he will attend the Metropolitan Opera this winter, especially the Wagner performances. The Colonel is a picturesque figure, with his high collar, fashionable clothes and waxed mustache . . . . Fredric Fradkin, former concertmaster of the Boston Symphony Orchestra, and an inveterate jokester, went into Lindy's restaurant the other nite, after buying a quarter pound of sliced tongue at a delicatessen shop. He ordered a Lindy tongue sandwich, and laid his purchased slices between the bread slabs. Then he called the proprietor and said, "That's the most generous sandwich I've seen in New York." Lindy rushed to the kitchen and berated the cook for his wastefulness . . . . Irina Baronova, our Rosalyn Krokover will be glad to hear, is a versatile danseuse (now in Follow the Girls), for she has finished a handwoven rug which she started when she was 13. It is a pictorial history of the ballet, and she has presented it to the Smithsonian Institute.

Roy Harris, modishly tuxedoed, hurrying into the City Center to hear a new piece of his music performed by Stokowski . . . . Jesús Mariá Sanromá, at the Lotos Club, proudly showing his photograph of his four daughters, and of happy mama and papa . . . . Shura Cherkassky, visiting here for a few weeks, unable to get his hotel to allow him to have a piano in his room. "Anyway," a friend consoled, "even without practising, you play better than a lot of other pianists" . . . . Virgil Thomson writes in the Herald-Tribune that the Boston Symphony Orchestra is "overtrained." Meaning that they play too well? . . . . Josef Lhevinne has been quite ill, but is recuperating rapidly in Los Angeles, and will resume his New York pianistic activities shortly.

Good news for our René Devries of Chicago, to the effect that his sister, Mercedes, is safe in Paris after her years there under Nazi occupation. . . . According to Variety, Carlos Ramirez, the South American tenor of the screen and radio, has asked leave from MGM to sing in The Barber of Seville and Pagliacci at the Metropolitan later this month . . . . Leonard Liebling appeared on the WNEW radio program Nov. 26 in a Forum called Are Critics a Hindrance or a Help to Music? To one Parader his answer sounded like "Yes"

The opening Carmen performance at the Chicago Opera, was saved from cancellation one hour before the rise of the curtain, when Kurt Baum, the tenor, left his bed, where he had been ill for three days, and jumped in to sing the role of Don Jose. The management knew of his indisposition, but after failing in frantic efforts to find a substitute, they almost literally went on their knees to Baum with pleas to rescue the situation, and he heroically did so, with excellent results under the trying circumstances . . . . Fritzi Scheff plans to tour the Southwest with a revival of Victor Herbert's Mlle. Modiste.

A Hollywood studio asked Stravinsky to write the music for a film, and he demanded a huge fee. "Don't be silly," the studio magnate is reported to have said, "for $2,500 more we could get Al Newman" . . . . Marjorie Lawrence will arrive in the U. S. about Dec. 6, after covering thousands of miles in the Antipodes with a USO-Camp Show . . . . . According to The Post, the OWI presented Szigeti with a violin sonata by Ernst J. Weil, which was found at the infamous Maidaneck concentration camp near Lublin, Poland. It is assumed that Weil was killed there by the Nazis. . . . . William Primrose owns probably the finest and most valuable Stradivarius viola in the world . . . . Cherniavsky and Cherkassky both live in the Great Northern Hotel. Can you imagine the troubles of the telephone operator?

The new prospectus of the Met. shows the following members in the armed services: Julius Huehn, now a Captain in the Marines; John Carter, Elwood Gary, Clifford Harvuot, and Arthur Kent, singers, and Peter Paul Fuchs, of the musical staff, all in the Navy. It also boasts a conductor, Erich Leinsdorf, who until his recent honorable discharge was in the Army. (What, no WAC?) It also shows quite a few departures of prominent singers for Broadway operettas, including Irra Petina, in Song of Norway; John Gurney, in the Kreisler work, Rhapsody, and Lansing Hatfield, in the new musical, Sadie Thompson. If this light opera boom keeps up, the Met. may have to put on these shows, as the Theatre Guild and New Opera are doing. And why not? Thar's gold in them thar hills. . . . Incidentally, in former years the Met. did at least two operettas, Die Fledermaus and Boccaccio, with Frieda Hempel in the former, and Maria Jeritza in the latter, as well as Donna Juanita.

Jacobi in Lecture Series

Frederick Jacobi, well known composer, is giving a series of lectures at the YMHA, New York. In November he lectured on Mozart and Beethoven. Other subjects are Dec. 7, Beethoven (chamber music); 14, Schubert; Jan. 4, Mendelssohn; 11, Schumann; 18, Brahms; Feb. 1, Debussy; 8, Ravel; Mar. 1, Stravinsky; 8, Bloch; 15, Milhaud; Apr. 12, Copland; 19, American Popular Music (Kern, Gershwin, Rodgers, etc.). Among the artists to appear at the lectures are Irene Jacobi, Michael Wallach (age 11), Heida Hermans, Helen Berlin, Margaret Aue, Jean Carlton, John Duke, Dorothy Stahl, Evelyn Sachs, William Kroll, Eudice Shapiro, Andor Foldes, Emma Boynet, Fredell Lack, Louise Rood, Robert Fizzdale, Arthur Gold, Luisa Mara, Richard Thiele, Stanley Locke.

DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—There can be no question that this is definitely a Detroit Symphony season. Not only are two concerts presented each week, one of them partially broadcast from coast to coast, but both Thursday and Saturday night concerts are decidedly of top calibre.

Joseph Gingold, the new concertmaster, presented as soloist in two concerts, won the hearts of the Detroiters by his superb playing, his simplicity and modesty. The Thursday program included Ravel's Tombeau de Couperin, Bizet's Symphony in C Major, Lalo's Spanish Symphony for violin and orchestra and Tchaikovsky's Francesca da Rimini. The Saturday concert listed Brahms' Symphony No. 1, in a performance which will linger for many months to come in the memories of those who heard it, Chausson's Poème for violin and orchestra, and The Second Suite from Ravel's Daphnis and Chloe.

The cellist Raya Garbousova appeared with the orchestra in Boccherini's Concerto and Tchaikovsky's Rococo Variations. To say that she enchanted the large audience at Masonic auditorium both by her playing and her appearance would be understatement. The new assistant conductor, Valter Poole, conducted the orchestra. The rest of the program, led by Karl Krueger, included as fine a performance as one could want of Vaughan Williams' Fantasy on a Theme by Tallis. The program closed with Dohnanyi's Ruralia Hungarica.

An all-Rachmaninoff program was presented with the aid of the pianist Simon Barere, including the Concerto No. 3 for piano and orchestra and the Second Symphony.

One of the highlights of the season so far was the concert of Nov. 2, when Helen Traubel appeared as guest artist. She sang three songs by Beethoven and the Immolation Scene from

Orchestral Events Draw Enthusiasts

The Twilight of the Gods by Wagner. The enthusiasm of the audience was so great that Miss Traubel was forced to repeat one of the Beethoven songs, which were conducted by Mr. Poole, a fine accompanist as well as conductor.

The rest of the program, conducted by Krueger, included the Beethoven overture to Coriolanus, and the Eighth Symphony, and The Forest Murmurs and Magic Fire Music of Wagner.

On Nov. 9 and 11, Alexander Brailowsky, pianist, was presented in Tchaikovsky's Concerto in B Flat Minor, conducted by Mr. Poole, and Rachmaninoff's Second Piano concerto. The orchestral portions conducted by Krueger included Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 5.

Leone Hahnke, Detroit concert pianist, was heard in a recital which opened the Detroit artists' series in the Art Institute under Vivian Gilpin Robinson's management. The program included works by Mozart, Beethoven, Chopin, Griffes, Alkan, and Brahms.

The Detroit Public Library and the Michigan Composers club presented their third annual concert of music by Michigan composers. The program listed works by J. Murray Barbour, Carl Gehring, and Kenneth Ashley Kooi of Ann Arbor; Clark Eastham of Royal Oak; Marion Lund Royce of Grand Rapids, and Charlotte Storre Case of Detroit.

Pryor Presenting Streamlined Carmen

The Lucius Pryor Concert Service of Council Bluffs, Iowa, is presenting the Pryor Opera Company in a version of Carmen in modern dress, streamlined and sung in English, with quartet, narrator and piano accompaniment. The production is under the general supervision of Ernest Hutcheson and Lucius Pryor. The translation is by Gean Greenwell.

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Activities of the Artists

Jascha Horenstein recently left for Mexico to conduct concerts with the Philharmonic Orchestra in Mexico City and Monterey and to lead a performance of Arnold Schoenberg's Pierrot Lunaire, in honor of the composer's 70th Anniversary.

Angelo Pilotto, baritone, sang in La Boheme with the Philadelphia La Scala Opera on Nov. 30 and will take the same role on Dec. 1. On Dec. 7 he appears in Barber of Seville with the Connecticut Grand Opera in Hartford.

Lucile Kellogg's artist-student, Frank Douglas, is singing at Casa Seville, Hempstead, L. I., where he has been engaged for an indefinite period. Catherine Berberine, who specializes in Oriental music, Chinese, Armenian and Russian, is booked in and around New York until the middle of December.

Lucile Yeakel, dramatic soprano, was guest artist at the Woman Pays Club, Hotel Warwick, New York, Nov. 16, introduced by Sylvia Golden.

In order to provide a dress rehearsal, H. Maurice Jacquet presents each of his artist-pupils in an intimate recital at his New York studio before professional engagements. Those recently appearing in these programs include Helen Caroll, Lyn Stiebel, Thelma Laurens, Constance Connette, Bernice Higgins, Gertrude Lindhorst, Margaret Parkes, Evelyn Reade, Marjorie Warren, Patricia Zay.

Diplomas were received by 143 students and seven bandmasters in the 15th semi-annual graduation of the U. S. Navy School of Music, Nov. 3, at the Recreation Building, Receiving Station, Navy Yard, Washington, D. C. The graduates will be sent to Navy ships or shore stations in unit bands.

Alexander Uninsky, Russian pianist, played the Prokofieff Concerto No. 3 with the St. Louis Symphony Orchestra under Vladimir Golschmann on Nov. 25 and 26.

Tossy Spivakovsky, Russian violinist, made his first appearance in Washington, D. C., on Nov. 21, opening the concert series at Howard University. His New York recital is scheduled for Carnegie Hall, Jan. 19.

Joseph Schuster, cellist, is making six New York appearances this year—with the New York Chamber Orchestra on Oct. 25; with the National Orchestral Association, Nov. 27; in his own recital on Jan. 9; with the New Friends of Music on Jan. 28; in recital at the Frick Museum, Feb. 18; and with the New York Philharmonic-Symphony, Feb. 24 and 25.

Louis Kaufman, violinist, will give recitals in Pendleton, Ore., and Richmond, Cal., during his tour of the Pacific Coast in early December.

Sarah Gorby, contralto, assisted by Leon Pommers, pianist, and Nat Mysior, accordionist, was heard in a concert of folk music of Eastern Europe on Nov. 21 at the Brooklyn Academy of Music. Delia Calapai, pianist, also played Chopin and Brahms numbers.

Russell Gerhart, conducter of the Altoona Civic Symphony, will be guest conductor of three concerts of the Municipal Symphony Orchestra of Johnstown, Pa., with the soloists Hilda Banks, pianist; Joseph Knitzer, violinist, and Marjorie Tyre, harpist. On Nov. 24, Mr. Gerhart filled a return engagement as guest conductor of the Buffalo Philharmonic in Kleinhans Hall, Buffalo, N. Y.

Marjorie Lawrence, soprano of the Metropolitan Opera Association, was detained in Australia after completing a three-month camp-concert tour. Originally expected in this country about Nov. 15, Miss Lawrence will now return about Dec. 6. Although still in a wheelchair, she traveled over 500,000 miles singing for the military personnel in the American and Australian camps and hospitals.

Andor Foldes, pianist-composer, was soloist with the Utah State Symphony, Salt Lake City, on Nov. 28 and 29 and played at Brigham Young University Nov. 30. December engagements include concerts at Mt. Pleasant, Utah, Dec. 1; 5, Palos Verdes, Cal.; 6, Long Beach, Cal.; 12, Bethany College, Lindsborg, Kan.

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, opened its 59th season in Brooklyn at the Academy of Music on Nov. 17, with subsequent appearances set for Jan. 12, Feb. 16, Mar. 16, and Apr. 13. Other music events at the Brooklyn Academy in November included, 12, a recital by Ethel Elfenbein, pianist, on the American Artists Series, sponsored by the Brooklyn Institute of Arts and Sciences; 14, Joseph Szigeti, violinist, on the Major Concert Series, with Harry Kaufman at the piano; 19, a concert of Latin-American music, sponsored by the Brooklyn Music Teachers Guild in cooperation with the Institute of Arts and Sciences, with Isaac Feldman, violinist, and Rose Goldblatt and Blossom Winkler, pianists.

The Piano Teachers Congress held its monthly meeting on Nov. 2 at Steinway Hall, New York. Jennie Hildebrandt made an address, and guest speakers were Richard McClanahan and Mrs. Henry Hadley.

Eleanor Steber, soprano of the Metropolitan Opera, has been signed by the William Morris Agency for exclusive management in the concert, radio and moving picture fields for the season 1945-46.

The 20th annual benefit concert of the Bagby Music Lovers' Foundation will be held on Dec. 4 at the Waldorf-Astoria, New York. Among artists on the program, who are donating their services, are Karin Branzell, Licia Albanese, Raya Garbousova, Martial Singher, Isaac Stern and Jan Smeterlin.

Irene Manning, soprano, who has starred in the films Shine on Harvest Moon, Desert Song, The Doughgirls, The Big Shot and Yankee Doodle Dandy, has signed a contract with the National Concert and Artists Corporation for management of her concert activities. Miss Manning is now in Europe with a USO Camp Shows unit. She returns soon to begin a transcontinental concert tour.

Marie Simmelink Kraft, mezzo-soprano, and Leonard Shure, pianist, gave a performance of the Schubert song cycle Winter Journey at the Cleveland Institute of Music on Nov. 8.

Margaret Matzenauer announces the opening of her New York studio for advanced pupils in the art of singing, diction, languages, stage deportment, style and tradition, coaching in opera, concert (specialty, Bach and Lieder), radio and motion pictures.

Mr. and Mrs. Franklin Rich Lloyd of Berry Narbor, North Devon, England, have announced the engagement of their daughter, Joan, to T/Sgt. Francis Davenport Perkins, AUS, who is now overseas with the Intelligence Service. Miss Lloyd, whose home is in New York, is a concert pianist. Sgt. Perkins is music editor of the New York Herald Tribune.

American Youth Orchestra to Make Bow

The American Youth Orchestra, under the sponsorship of the American Youth for Democracy and conducted by Dean Dixon, prominent Negro conductor, will make its New York debut at Carnegie Hall on Dec. 16. Vivian Rivkin, young American pianist, is the soloist. The group gave a "preview" concert for the soldiers at Camp Shanks on Nov. 19. Programs for future concerts will give the work of young composers along with the standard repertoire, and soloists will be encouraged from within the orchestra. In choosing members for the American Youth Orchestra, applicants gave their auditions behind a screen to insure that they were chosen for merit without regard to race, creed or sex. Sponsors of the orchestra are Bruno Walter, Yehudi Menuhin, Gregor Piatigorsky, Wilfred Pelletier, Richmond Barthe, Leonard Bernstein, Louis Calhern, Congressman Emanuel Celler, Aaron Copland, Prof. Irwin Edman, William Gropper, Mrs. Charles Guggenheimer, Oscar Hammerstein, 2nd, Langston Hughes, Fannie Hurst, Magistrate Anna M. Kross, Goddard Lieberson, Mrs. Lionel C. Perera, Jr., Mishel Piastro, Paul Robeson, Harry Scherman, M. Lincoln Schuster, Henry Simon and Margaret Webster.

Chapple to Conduct and Lecture

Stanley Chapple will be guest conductor with the St. Louis Symphony Orchestra on Feb. 1, 3 and 4 and of the Denver Symphony on Mar. 9 and 25, directing the Missa Solemnis of Beethoven on the second of these dates. Mr. Chapple is associated with Antal Dorati as conductor of the Ballet Theatre. His current activities also include six lecture-recitals for young people, entitled What to Look for in Music, which opened on Nov. 5, and six lectures for music teachers on Musicianship, begun on Nov. 4, at the Brooklyn Academy of Music. On Nov. 30 Mr. Chapple conducted the Baltimore and Ohio Glee Club in Baltimore, with Renee Norton, soloist. He has presided over this club and the chorus at Goucher College, Baltimore, since 1942.

Mr. Chapple was born in London of Welsh parentage, studied at the London Academy of Music and, entering his professional career, conducted the London Symphony Orchestra, the BBC Orchestra, the orchestras of Birmingham, Brighton, Hastings, of Berlin, Vienna, Warsaw and The Hague. Since coming to the United States, he has been associate conductor and assistant to Serge Koussevitzky at the Berkshire Music Center; guest conductor of the Boston Symphony Orchestra and the National Symphony of Washington, D. C. He was associated with Dr. Ernst Lert as conductor of the Peabody Opera Company. A guest engagement with the St. Louis Little Symphony led to his appointment as regular conductor of the 1944 season.

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St. Louis Fetes Golschmann

ST. LOUIS—The 65th season of the St. Louis Symphony orchestra opened auspiciously with Vladimir Golschmann on the podium to begin his fourteenth season. With seventeen replacements in the personnel, the orchestra seemed completely rejuvenated and played with great vitality and general finesse. The soloist was Nathan Milstein whose performance of the Tschaikowsky violin concerto was one of complete authority and sparkling elan. His insistently demanded encore was a great execution of the Bach Chaconne. In addition to a perfectly integrated orchestral accompaniment, Mr. Golschmann revealed the warmth and fluency of his new string section, and the solidity and rich tonal qualities of the brass and woodwind sections, in his performances of Sir Thomas Beecham's arrangement of the Handel Amaryllis suite, and the second Brahms symphony. The audience was large and decidedly appreciative.

Entertainment Enterprises began its concert season with three attractions within the month. The Katherine Dunham dancers appeared in three performances artistically mounted and executed, and greeted with large and enthusiastic attendance. The next offering was the Ballet Russe de Monte Carlo with the charming Alexandra Danilova and her splendid partner, Leon Danielian, surrounded by a competent corps de ballet. The three productions seen here for the first time were Dances Concertantes, Ballet Imperial and Igrouchki, with music by Stravinsky, Tschaikowsky and Rimsky-Korsakoff, respectively. Costuming and stage sets were expertly contrived and the orchestra was well handled by Emanuel Balaban. Public response to these performances indicated that ballet attractions are holding their own at the box-office.

Tito Guizar and his Pan-American ensemble did good business for the two performances given under the same auspices. With the first part of the program given over to more or less formal concert fare, and the balance to gay and colorful costumed dancing, singing and instrumental music in true Mexican style, the evening developed into one of delighted audience response joining in rhythmic hand-clapping and chorus singing.

The Civic Music League season was inaugurated with a performance of Verdi's La Traviata sung by the Wagner Opera Company. As usual, the entire capacity of Kiel Auditorium Opera House is sold for the season and the accustomed extra chairs and all available standing room were again occupied, with many late comers having to be turned away. With Nadine Conner, Armand Tokatyan and Carlo Morelli surrounded by a beautifully trained singing cast and an orchestra under the meticulous direction of Giuseppi Bamboschek, this time-worn opera seemed to take on new life and spirit and was projected with a youthful freshness thoroughly delightful.

O. C.

HANS HATCHEK
appeared in Winsted, Conn., on Nov. 15 when he accompanied Osie Hawkins, Metropolitan Opera baritone, and Dorothee Averell, violinist, also playing piano solos. Other engagements as accompanist during November were with Doris Doree in Andover, Mass., 17; Elizabeth Crawford and Carlo Morelli, Wheeling, W. V., 24, and at Old Greenwich and Torrington, Conn., for Clemence Groves, 19 and 26. (Photo by Heinz H. Weissenstein).

Institute Honors Founder

The annual memorial concert for Frank Damrosch, under the auspices of the Alumni Association, was given at the Institute of Musical Art of the Juliard School of Music, New York, on Nov. 14. A Beethoven trio was played by Rudolph Gruen, piano; Karl Kraeuter, violin, and Phyllis Kraeuter, cello. Bach, Loeffler and Kodaly numbers were performed by the Choral Society of the Institute, Igor Buketoff, conductor, with Lillian Carpenter, organ; Phyllis Kraeuter, cello; Lorrain Byman, harp; Samuel Baron and Arthur Lora, flutes; and Ella Troy Woodson, piano.

Five new faculty members are Arthur Lora (flute department) and Edgar Schofield, Edith Piper, Catherine Aspinall and George Britton (voice). Mr. Lora succeeds the late Georges Barrere as head of the flute department.

Schofield Singers Active

A number of California students of Edgar Schofield, vocal teacher, are continuing their work with him at his New York studios in Steinway Hall, among them Raymond Keast, Margaret Ritter, Doris Sward, Mary Rhett, Loren Welch, Morley Bell Norcross, Elizabeth Lee, Muriel French, Inez Anderson, Mary and Janet Rankin. Several of these are appearing professionally in Song of Norway and Robin Hood and with the New Opera Company, as well as in New York churches. Loren Welch recently fulfilled a six months engagement as featured baritone soloist of the Blue Network (KGO) and at the Warfield Theatre, San Francisco.

The International Society for Contemporary Music, United States section, will present a program at the Church of St. Mary the Virgin, New York, on Dec. 5, featuring Ernest White, organist, and the Collegiate Chorale, Robert Shaw, director. On Dec. 17 the Forum Group of the ISCM offers unfamiliar works by members of its group, followed by discussion, at the Dalcroze Auditorium, New York. In 1945 the ISCM plans four Forum Group concerts and two regular concerts.

Berumen Artists Heard

Six talented young pianists, pupils of Ernesto Berúmen, gave a program at the La Forge-Berúmen Studios, New York, on Nov. 12, before one of the largest audiences ever gathered at the studios. The program opened with an excellent performance of the Toccata and Fugue in D minor (Bach-Tausig) by Evelyn White; followed by the Impromptu in B flat by Shubert, given in musicianly manner by Philip Aronson. Leona Knopf played a Prelude and Fugue by Bach, and the Scherzo in B flat minor by Chopin, giving evidence of a sterling pianistic talent. Music by Grieg, Schuette and Paderewski were programmed by Arthur Adlman with good technic and musical insight. Phyllis Berlin, in pieces by Rachmaninoff, Chopin and Saint-Saens, displayed beautiful tone and excellent technic. The final group, works by Schubert and Liszt, including the Campanella, was played by Robbie Masterson with fine artistry. The young pianists were called back for many encores. R. S.

FRANCES NEWSOM
(Photo by James Abresch.)

Frances Newsom Develops Radio Technic Courses

Frances Newsom, recitalist, oratorio and radio artist, heads the vocal departments of Bennington and Bard colleges and is on the vocal faculty of the Mannes School.

One of Miss Newsom's most significant contributions to academic procedure has been inaugurated at Bennington. Assisted by engineers, she visited the best local small commercial recording studios and constructed at Bennington an authentic recording and broadcasting studio for her own students and those of drama, language, solo instruments and string quartet. The studio is constructed according to professional standards, with emphasis on "before and after" files to develop self-criticism and indicate progress.

All phases of showmanship are stressed by Miss Newsom. "It is not only important for the voice student to learn the essentials of good singing and musicianship," Miss Newsom says, "but also to know how to present himself to best advantage under any circumstances. That is why my students who have an eye on a radio career must master the elements of microphone technic and stage presence along with solfeggio and proper breathing."

All technicians and production personnel in her recording studio are drawn from the student body. Recently, one young lady decided she preferred this work to voice study, and upon graduation became a technician with a New York radio station.

Frances Newsom was born in Hartford, Conn., and studied with voice instructors in this country. She has been soloist with symphony orchestras, the Cleveland and Perole String Quartets and the Hartford Choral Club. Joint recitals with Albert Spalding and other artists are also included among her appearances. She has sung on such radio hours as the Pet Milk show, the Coca Cola Song Shop, the A. & P. Gypsies, the Cathedral Hour, Symphonietta, Waltz Time, the Palm Olive Beauty Box, the Firestone Hour, the Maxwell House Show Boat and Hammerstein's Music Hall.

One of Miss Newsom's pupils is her daughter, Sally Billings, who, besides making extensive tours, has appeared with the Radio City Music Hall singers, was a soloist for the American Jubilee at the World's Fair and with Lester Cole and the Debutantes.

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